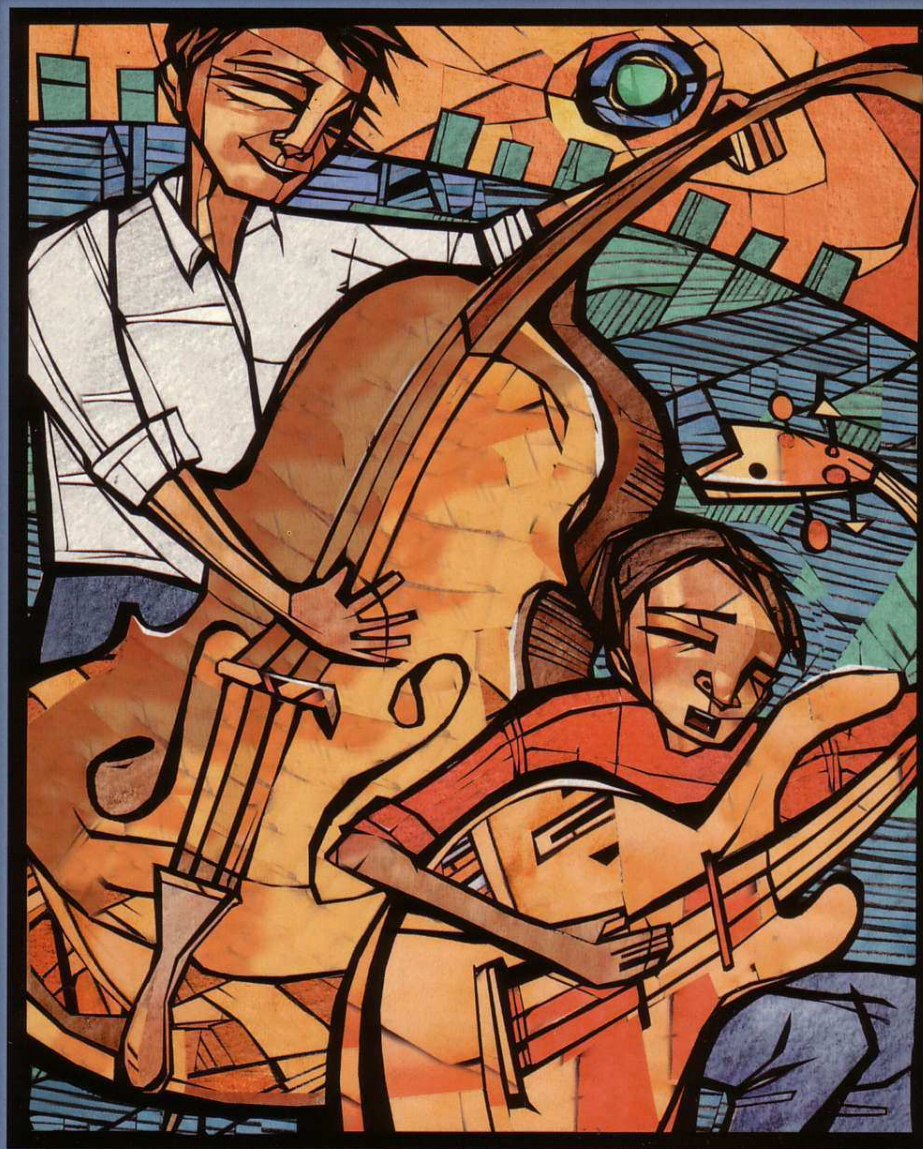


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The **Latin Bass Book** *a practical guide*



by **Oscar Stagnaro**
Professor at Berklee College &
Bassist with Paquito D'Rivera
& **Chuck Sher**

\$34
Includes
3 Play-along
CDs

SHER MUSIC CO.

The Latin Bass Book: A Practical Guide

by Oscar Stagnaro

(bassist with Paquito D'Rivera and Professor at Berklee College of Music)

and Chuck Sher

(author of "The Improvisor's Bass Method")

Contributing Editor – Dave Belove

(bassist with Rebeca Mauleón's "Round Trip", "The Machete Ensemble", etc.)

Includes 3 Play-Along CDs, featuring

Oscar Stagnaro - bass
Rebeca Mauleón - keyboards, vocals
Orestes Vilató - percussion, vocals
Edgardo Cambón - percussion, vocals
Carlos Caro - percussion, vocals
Mark Walker - drums
Dario Eskenazi - keyboards
and more.

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Oscar Stagnaro Discography Page 262

Notes About the Enclosed Play-Along CDs ⁱⁱ

The accompanying CDs to "The Latin Bass Book" were designed to provide:

- a) audio illustrations of how each exercise should be played, and also
- b) years of professional-level play-along accompaniment.

How To Best Utilize These CDs - Please read!

1) Go through each exercise and listen to how the bass part fits in with the rest of the rhythm section while you watch the transcription go by.

2) Then try playing what is written yourself until you sound pretty much like the bass on the CD.

3) You can then turn off the bass channel and play along with the rhythm track yourself, improvising your own lines based on the material presented in that exercise—especially any rhythms written out at the end of the transcription of Oscar's bass line.

4) After you've gone through the whole book in this way, you can then use the CDs to practice anything you want, not just the initial rhythms suggested for that track.

We hope you will find these CDs invaluable in giving you professional Latin rhythm sections to play along with. Enjoy!

PERSONNEL:

Afro-Cuban Exercises

CD One - All tracks; CD Two - Tracks 1-15; CD Three - Tracks 8 & 18

Oscar Stagnaro - bass

Rebeca Mauleón - keyboards, vocals

Orestes Vilató - percussion, vocals

Edgardo Cambón - percussion, vocals

Carlos Caro - percussion, vocals

Recorded and mixed by Oscar Autie at O Studios, El Cerrito, CA

Brazilian and Caribbean Exercises

CD Two - Tracks 16-23; CD Three - Tracks 1-7

Oscar Stagnaro - bass

Dario Eskenazi - keyboards

Attila Nagy - keyboards (Track 7 only)

Mark Walker - drums

Pernell Sarturnino - percussion

Recorded at Alleycat Studio by John Lee, South Orange, NJ.

Mixed at ArtDrums Studio by Alberto Netto, Arlington, MA

South American Exercises

CD Three - Tracks 9-17

Oscar Stagnaro - bass

Aquiles Baez - Venezuelan cuatro (Tracks 9-13) and guitar (Tracks 16-17)

Omar Ledezma - congas and percussion (Tracks 9-13)

Franco Pinna - drums (Tracks 14-15)

Julio Santillan - guitar (Tracks 14-15)

Martin Zarzar - cajon (Tracks 16-17)

Jorge Perez Albela - hand claps (Tracks 6-17)

DPelot - quijada, guiro & bells (Tracks 16-17)

Recorded and Mixed at ArtDrums Studio by Alberto Netto, Arlington, MA

All CDs mastered by "The Master", Fred Catero, at Catero Productions, San Carlos, CA

Editor's Foreword

The role of the bass in Latin music is primarily to hold down the rhythmic and harmonic foundation of the tune. To the casual listener there is certainly a lot of repetition in most Latin bass lines. But if you listen closely you'll usually find a myriad of subtle variations that give the music an extra kick without destroying the underlying groove. This book will show you how that is done.

"The Latin Bass Book" contains the most comprehensive study ever published of the main Afro-Cuban and Brazilian styles of bass playing, as well as shorter sections on other Caribbean and Latin American styles and also Latin jazz bass playing.

If you go through the book and faithfully follow the written instructions, you will be in possession of all the information you need to fulfill your function in a Latin or Latin jazz rhythm section. This is a practical guide for the motivated student to learn how to play in various Latin idioms, not an historical accounting of how these idioms developed. For that, please see Sher Music Co.'s "The True Cuban Bass" by Carlos Del Puerto and Silvio Vergara, an invaluable document.

Much thanks goes to Attila Nagy for designing the cover, as well as his informative contribution to the reggae section of the book; Michelle White for the beautiful cover art work; Larry Dunlap and Rebeca Mauleón for their world-class transcriptions; all the wonderful rhythm section players on the CDs; Dave Belove for contributing Chapter Four, on the bass' relation to clave; Chuck Gee for the easy-to-read music manuscript; Fred Catero for a masterful mastering job; the talented photographers who contributed to this book; Andy Gonzalez and Pedro Perez who allowed us to include transcriptions of some of their recorded bass lines; and lastly Oscar Stagnaro, who makes this book come alive with such grace and soul.

As the world gets closer together, having a working knowledge of Latin bass playing will increasingly be a prerequisite for any professional, improvising bassist. This book is designed to help you learn to play this passionate and beautiful music. Enjoy the ride! - **Chuck Sher**

About Oscar Stagnaro

Bassist Oscar Stagnaro, originally from Peru, studied at the Conservatory of Music in Lima, Peru and worked extensively doing studio work and live performances with many international artists and local bands before moving to the USA in 1979. Since then he has been a very active performer and one of the most versatile bass players on the East Coast. His mastery of different styles including jazz, fusion, Latin jazz, Brazilian jazz and South American music has helped him to travel the world performing with the very best Latin jazz artists.

Mr. Stagnaro has been an Associate Professor at Berklee College of Music since 1988, where he teaches private lessons, workshops and ensembles, and has represented Berklee at the IAJE Conventions since 1997. He is an active clinician and has given clinics on bass playing in Peru, Puerto Rico, Cosa Rica, Venezuela, Germany, Spain and the USA.

Mr. Stagnaro has recorded with Paquito D'Rivera, the United Nations Orchestra, Dave Valentin, Charlie Sepulveda, The Caribbean Jazz Project and many others (see Discography on page 262.) He has also played with Chucho Valdés, Michel Camilo, Dave Liebman, Ray Barretto, Mark Murphy, Tom Harrell, Leny Andrade, Claudio Roditi, Danilo Perez, Tiger Okashi, Bob Moses, Bob Mintzer, Steve Kuhn, Nestor Torres and many others. His first CD under his own name, "Mariella's Dream", is on the Songosaurus label and features Paquito D'Rivera, Dave Samuels, Ed Simon, Alex Acuña and Ramón Stagnaro.

Mr. Stagnaro endorses Etifani speakers, Fender strings and Guild and Warwick basses.

A Note From Oscar

This work is dedicated to my Father, Rogelio, for his love and dedication; my wife Teresa for her love, comprehension, inspiration and huge patience; my children Paulo and Mariella who help me to find the meaning of life; to my brother Ramon, my first bass teacher; and to my best friend Pocho Purizaga. Thanks also to Paquito D'Rivera, Danilo Perez, the Pelots, my Boss at Berklee, Rich Appleman, Pedro Aiscorbe, Carlos Hayre, Aquiles Baez, Los Changos, Sal Cuevas, Alon Yavnai, Dave Valentin, Brenda Feliciano, Alberto Netto, Alain Malett, Lincoln Goines, Milton Cardona, Andy Narell, Dave Samuels, Victor Mendoza, Coc Salazar, Pancho Saenz and all my friends and colleagues whom I have learned from and share the universal language of music.

CD One

CD Two and CD Three are on the inside back cover.

SOSTANDO IL BALANCE
SI PUÒ ESCLUDERE IL BASS
IL PIANO

CD One
TRACK #1

Tuning Notes.

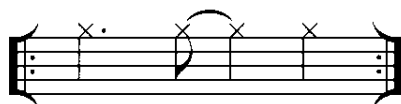
Note 1: To make the bass louder or softer (or to eliminate it altogether for play-along purposes), please use the Balance control on your stereo.

Note 2: The Sher Music publication "Muy Caliente!" uses selected tracks from the CDs in this book, so if you own "The Latin Bass Book" there is no need to buy "Muy Caliente!". If you already own "Muy Caliente!", you will be happy to find that this book contains transcriptions of every note Oscar Stagnaro plays there, plus lots more.

SECTION ONE - THE TUMBAO BASS LINE

CHAPTER ONE - The Basic Tumbao and its Main Variations

The simplest version of the most basic Afro-Cuban bass line, the tumbao, is as follows:



Practice this rhythm along with Track #2 until each note is played with rhythmic authority. You might try accenting one of the beats in each bar for a while, then a different one (e.g. first the "1", then the "and of two", then the "4", etc.) This track uses mostly roots and fifths in the bass so you can focus completely on rhythmic accuracy. Here, and throughout the book, we have transcribed Oscar's playing on the accompanying CDs for you to study and play along with. After doing that, however, we strongly suggest that you improvise your own lines using the basic ideas and rhythms being presented.

CD One
TRACK #2

Guaracha 2-3

A C_{Mi}⁶ G⁷ C_{Mi}⁶

C_{Mi}⁶ G⁷ C_{Mi}⁶ F_{Mi} G⁷ C_{Mi}⁶ F_{Mi} G⁷ C_{Mi}⁶ B_b⁷ A_b⁷ G⁷ C_{Mi}⁶ B_b⁷ A_b⁷ G⁷ C_{Mi}⁶ B_b⁷ C_{Mi}⁶

Chords and notes are written across 10 staves. The notation includes eighth and quarter notes, rests, and various chord symbols.

Chords labeled above the staff:

- Staff 1: $Bb7$, CMi^6 , $Eb7$, $Ab7$
- Staff 2: $G7(alt)$, CMi^6 , $Eb7$, $Ab7$, $G7(alt)$
- Staff 3: CMi^6 , $G7$, CMi^6
- Staff 4: $G7$, CMi^6 , B CMi^6 , $Eb7$
- Staff 5: $F7$, $G7$, CMi^6 , $Eb7$, $F7$
- Staff 6: $G7$, CMi^6 , $DMI7(b5)$, $G7$, CMi^6
- Staff 7: CMi^6 , $DMI7(b5)$, $G7$, CMi^6
- Staff 8: $Bb7$, CMi^6 , $DMI7(b5)$ $G7$, CMi^6 , $Bb7$
- Staff 9: CMi^6 , $DMI7(b5)$ $G7$, CMi^6 , FMI , $G7$
- Staff 10: CMi^6 , CMi^6 , FMI , $G7$, CMi^6

Chords: C_{MI}^6 , E^b7 , D^7 , D^b7 , C_{MI}^6 , E^b7 , D^7 , D^b7 , C_{MI}^6 , G^7 , G^7 , C_{MI}^6 , G^7 , C_{MI}^6 , C_{MI}

The musical score consists of four staves. The first staff begins with a bass clef and a key signature of two flats (B-flat and E-flat). The melody is written in eighth and quarter notes, often beamed together. The second staff continues the melody, with some notes marked with a flat. The third staff shows a continuation of the melodic line. The fourth staff concludes the piece with a final chord and a double bar line.



Edgardo Cambón, Orestes Vilató, Rebeca Mauleón, Carlos Caro, Oscar Stagnaro

Guaracha 3-2

(piano & güiro)

(timb. fill)

 $\boxed{A} A_{MI}^9$ [illegible]

K13

GM⁷ C⁷ C AM⁷ D⁷ GM⁷

C⁷ AM⁷ D⁷ GM⁷ C⁷

AM⁷ D⁷ GM⁷ C⁷ AM⁷

D⁷ GM⁷ C⁷ AM⁷ D⁷

GM⁷ C⁷ AM⁷ D⁷ GM⁷

C⁷ AM⁷ D⁷ GM⁷ C⁷

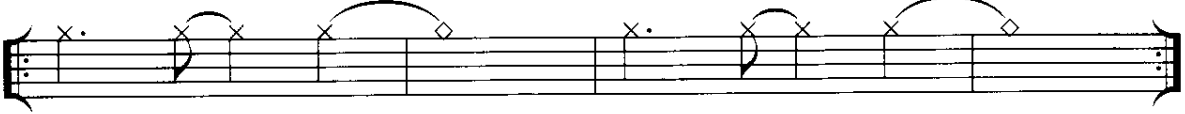
AM⁷ D⁷ GM⁷ C⁷ AM⁷

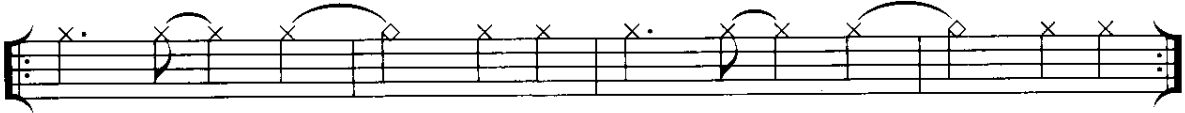
D⁷ GM⁷ C⁷ AM⁷ D⁷

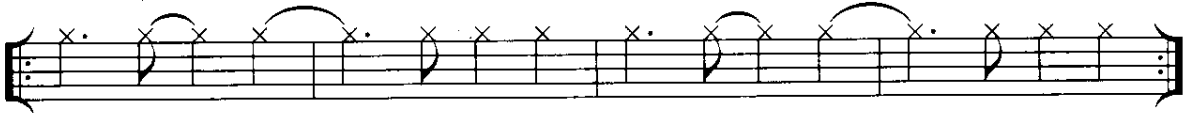
GM⁷ C⁷ AM⁷ D⁷ GM⁷

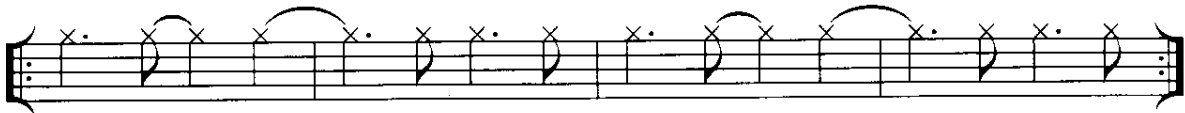
C⁷ AM⁷ D⁷ GM⁷ C⁷ NC. C¹³

Here are the variations that Oscar uses on this track. Try using them one at a time when you improvise your own bass line on this exercise.

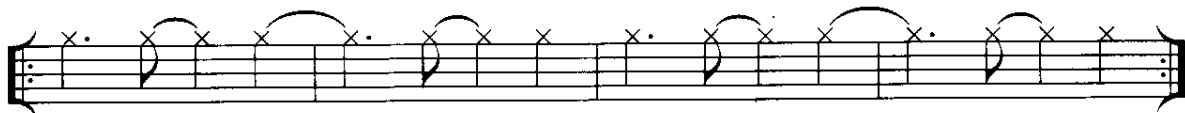
a) 

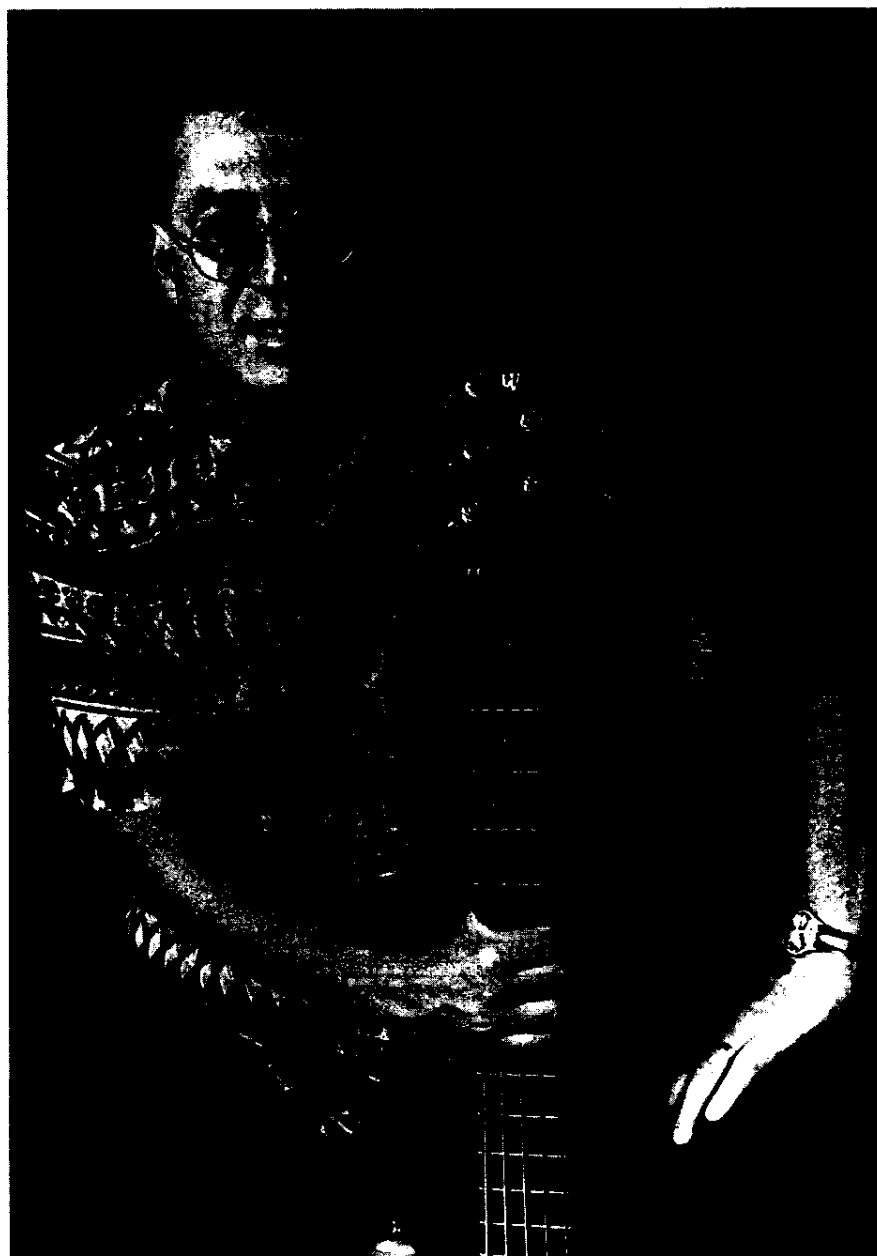
b) 

c) 

d) 

e) 

f) 



Oscar Stagnaro

Photo by Ken Franckling



Practice this rhythm until you can play it in your sleep, until you can hear it inside you like your heartbeat. At least half of all bass lines played in Salsa are composed of nothing but this rhythm, with short variations (discussed later in this section of the book) but always returning to this basic tumbao pattern. The primary focus here should be on getting the rhythm to feel natural. Hint: Even though the "1" is not being played, you must be able to feel where it is every bar.

CD One
TRACK #4

TRACK #4

A E⁷ D⁷ E⁷ D⁷

B G⁷ F⁷ G⁷ F⁷

C B^b7 A^b7

The image displays a musical score for a guitar track, labeled 'TRACK #4'. It is divided into three sections: A, B, and C. Each section consists of two staves: a piano staff (left) and a guitar staff (right). Section A is in the key of D major (one sharp, F#) and common time (C). It features a sequence of chords: E7, D7, E7, and D7. Section B is in the key of G major (two sharps, F# and C#). It features a sequence of chords: G7, F7, G7, and F7. Section C is in the key of Bb major (two flats, Bb and Eb). It features a sequence of chords: Bb7 and Ab7. The notation includes various musical symbols such as eighth notes, quarter notes, and chords, with some notes beamed together. The guitar staff uses a standard six-string layout with a capo indicated by a bracket at the beginning of each section.

This page contains ten staves of musical notation, likely for guitar, featuring various chord labels and a decorative border on the left. The notation includes eighth and sixteenth notes, often beamed together, and rests. The chords are labeled as follows:

- Staff 1: A^b7 and B^b7
- Staff 2: A^b7
- Staff 3: D^b7 and B^7
- Staff 4: D^b7
- Staff 5: B^7
- Staff 6: A^2 and E^7
- Staff 7: D^7
- Staff 8: E^7
- Staff 9: D^7
- Staff 10: B^2 and G^7
- Staff 11: F^7
- Staff 12: G^7

G⁷ **F⁷**

C² B^b7 **A^b7**

B^b7 **A^b7**

D² D^b7 **B⁷**

D^b7 **B⁷**

A³ E⁷ **D⁷**

E⁷ **D⁷**

B³ G⁷ F⁷ G⁷ F⁷

C³ B^{b7} A^{b7} B^{b7} A^{b7}

D³ D^{b7} B⁷ D^{b7} B⁷

To help anchor the rhythmic aspect of your playing, try counting "1, 2 and, 3, 4" every bar (accenting the beats that you are actually playing in your line) until it is engrained in your subconscious. To help you feel how the basic tumbao rhythm fits against a steady pulse, first try playing along with the previous track and tapping your foot on 1 and 3. Then try tapping your foot on 2 and 4 instead. This has the advantage of getting you to feel beat 4 as one of the downbeats of 2 & 4, instead of it being an anticipation of beat 1 of the next bar.

Here is a typical salsa chord progression, transposed to different keys, that uses the tumbao bass line. Here only roots are used and the rhythm is played with virtually no variation (but it swings!). Try to imitate Oscar's sense of forward motion and complete rhythmic assurance, even after you turn off the bass track and are on your own.

CD One
TRACK #5

Med. Son-Pachanga ♩ = 156
(Perc. intro)

Chord Progression:

A_{MI} D_{MI} E⁷ D_{MI} A_{MI} D_{MI} E⁷ D_{MI}

A_{MI} D_{MI} E⁷ D_{MI} A_{MI} D_{MI} E⁷ G⁷

C_{MI} F_{MI} G⁷ F_{MI} C_{MI} F_{MI} G⁷ F_{MI}

C_{MI} F_{MI} G⁷ F_{MI} C_{MI} F_{MI} G⁷ B^b7

E^b_{MI} A^b_{MI} B^b7 A^b_{MI} E^b_{MI} A^b_{MI} B^b7 A^b_{MI}

E^b_{MI} A^b_{MI} B^b7 A^b_{MI} E^b_{MI} A^b_{MI} B^b7 C[#]7

F[#]_{MI} B_{MI} C[#]7 B_{MI} F[#]_{MI} B_{MI} C[#]7 B_{MI}

F[#]_{MI} B_{MI} C[#]7 B_{MI} F[#]_{MI} B_{MI} C[#]7 E⁷

The image displays a musical score for a 12-measure blues in A major, organized into ten staves. Each staff contains a single melodic line with eighth-note patterns, and a corresponding chord symbol is written above each staff. The chords are: A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, D_{MI}, C_{MI}, F_{MI}, G⁷, F_{MI}, C_{MI}, F_{MI}, G⁷, F_{MI}, C_{MI}, F_{MI}, G⁷, B^{b7}, E^b_{MI}, A^b_{MI}, B^{b7}, A^b_{MI}, E^b_{MI}, A^b_{MI}, B^{b7}, A^b_{MI}, E^b_{MI}, A^b_{MI}, B^{b7}, C^{#7}, F[#]_{MI}, B_{MI}, C^{#7}, B_{MI}, F[#]_{MI}, B_{MI}, C^{#7}, B_{MI}, F[#]_{MI}, B_{MI}, C^{#7}, B_{MI}, F[#]_{MI}, B_{MI}, C^{#7}, E⁷, A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, G⁷.

C_{Mi} F_{Mi} G⁷ F_{Mi} C_{Mi} F_{Mi} G⁷ F_{Mi}/G

C_{Mi} F_{Mi} G⁷ F_{Mi} C_{Mi} F_{Mi} G⁷ B^{b7}

E^b_{Mi} A^b_{Mi} B^{b7} A^b_{Mi} E^b_{Mi} A^b_{Mi} B^{b7} A^b_{Mi}

E^b_{Mi} A^b_{Mi} B^{b7} A^b_{Mi} E^b_{Mi} A^b_{Mi} B^{b7} C^{#7}

F[#]_{Mi} B_{Mi} C^{#7} B_{Mi} F[#]_{Mi} B_{Mi} C^{#7} B_{Mi}

F[#]_{Mi} B_{Mi} C^{#7} B_{Mi} F[#]_{Mi} B_{Mi} C^{#7} E⁷

A_{Mi} D_{Mi} E⁷ D_{Mi} A_{Mi} D_{Mi} E⁷ D_{Mi}

A_{Mi} D_{Mi} E⁷ D_{Mi} A_{Mi} D_{Mi} NC A_{Mi}

This next example uses some chord notes other than the roots and fifths, generally as leading tones to the next root. The time feel is still the most important element. If this transcription is too advanced for you to read at this point, just play the standard tumbao along with the CD track. We will study the rhythmic variations later.

CD One
TRACK #6

Guaracha 3-2

The image displays a page of musical notation for a piano exercise. The music is written on ten staves, each containing a series of notes and rests. Above the staves, various chords are indicated: F_MI, B^b_MI, C⁷, and F_MI B^b_MI. A repeat sign (a box with 'A' inside) is present on the second staff. The notation includes various note values, including eighth and sixteenth notes, and rests. The overall style is that of a traditional music manuscript.

Chords: F_M B^b_M C^7 F_M B^b_M C^7 F_M B^b_M

Chords: C^7 F_M B^b_M C^7 F_M B^b_M

Chords: C^7 F_M B^b_M C^7 F_M B^b_M C^7

B F_M B^b_M C^7 F_M B^b_M C^7 F_M B^b_M

C F_M B^b_M C^7

Chords: F_M B^b_M C^7 F_M B^b_M C^7 F_M B^b_M

Chords: C^7 F_M B^b_M C^7 F_M B^b_M C^7

Chords: F_M B^b_M C^7 F_M B^b_M C^7 F_M B^b_M

Chords: C^7 F_M B^b_M C^7 F_M B^b_M C^7

Chords: F_M B^b_M C^7 F_M B^b_M C^7 F_M B^b_M

Chords: C^7 F_M B^b_M C^7 F_M B^b_M C^7

[D] F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1}

C⁷ F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷

F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1}

C⁷ **[E]** F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷

F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1}

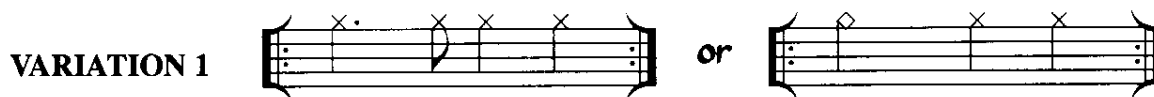
C⁷ F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷

F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1}

C⁷ F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷

F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1} C⁷ F_{M1} B^b_{M1}

C⁷ F_{M1} ^Λ



The first figure above is like the unsyncopated tumbao but the "and of 2" is not tied to the "3". This is often found in older styles of Cuban bass playing. The second version above is also the original bass rhythm for the mambo.

**CD One
TRACK #7**

Med. Charanga

[A] G_{MA}^7 G_{MA}^6 A_{MI}^7 D^7 A_{MI}^7 D^7 G_{MA}^7 G_{MA}^6 B^7

E_{MI}^7 A^7 D^7 G_{MA}^7 G_{MA}^6 A_{MI}^7 D^7

A_{MI}^7 D^7 G_{MA}^7 G_{MA}^6 B^7 E_{MI}^7 A^7

D^7 G_{MA}^7 G_{MA}^6 A_{MI}^7 D^7 A_{MI}^7 D^7 G_{MA}^7 G_{MA}^6

B^7 E_{MI}^7 A^7 D^7 G_{MA}^7 G_{MA}^6

A_{MI}^7 D^7 A_{MI}^7 D^7 G_{MA}^7 G_{MA}^6 B^7 E_{MI}^7

A^7 D^7 G_{MA}^7 G_{MA}^6 A_{MI}^7 D^7 A_{MI}^7 D^7

G_{MA}^7 G_{MA}^6 B^7 E_{MI}^7 A^7 D^7

GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷
 EMI⁷ A⁷ D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷
 AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷ EMI⁷ A⁷
 D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶
 B⁷ EMI⁷ A⁷ D⁷ B D⁷
 C¹³ D⁷
 C¹³ D⁷
 C¹³ D⁷ NC
 C G GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶
 AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ D G GMA⁶ AMI⁷ D⁷
 AMI⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷

GMA⁷ GMA⁶ G GMA⁶ Aminor⁷ D⁷ Aminor⁷ D⁷ GMA⁷ GMA⁶
 G GMA⁶ Aminor⁷ D⁷ Aminor⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶
 Aminor⁷ D⁷ Aminor⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶ Aminor⁷ D⁷
 Aminor⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶ Aminor⁷ D⁷ Aminor⁷ D⁷
 GMA⁷ GMA⁶ G GMA⁶ Aminor⁷ D⁷ Aminor⁷ D⁷ GMA⁷ GMA⁶
 G GMA⁶ Aminor⁷ D⁷ Aminor⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶
 Aminor⁷ D⁷ Aminor⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶ Aminor⁷ D⁷
 Aminor⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶ Aminor⁷ D⁷
 Aminor⁷ D⁷ GMA⁷ GMA⁶ D⁹
 G

VARIATION 2



This is the same as Variation #1 except that here the "4" is tied over to the "1" of the next bar. This is like the standard syncopated tumbao but adding the note on beat 3, creating a bass line with a little more rhythmic punch.

CD One
TRACK #8

Guaracha 3-2

The musical score is written on a single bass staff with a key signature of two flats (B-flat major). The melody consists of eighth and quarter notes, often beamed together in pairs. The chords are indicated by letters above the staff: C_MI, E^b7, A^b7, G⁷, and C_MI. The sequence of chords for the 12 measures is: C_MI, E^b7, A^b7, G⁷, C_MI, E^b7, A^b7, G⁷, C_MI, E^b7, A^b7, G⁷. The melody starts on a whole note C₂ and ends on a whole note C₂.

[illegible]

A musical score for a single melodic line in bass clef, featuring a sequence of chords and a final "NC" (No Chord) instruction. The score is organized into ten staves, each containing a melodic line with eighth and quarter notes, often beamed together. Above the notes, a series of chords are indicated: C_MI, E^b7, A^b7, G⁷, and C_MI. The sequence of chords across the staves is as follows:

- Staff 1: C_MI, E^b7, A^b7, G⁷, C_MI
- Staff 2: E^b7, A^b7, G⁷, C_MI, E^b7
- Staff 3: A^b7, G⁷, C_MI, E^b7, A^b7
- Staff 4: G⁷, C_MI, E^b7, A^b7, G⁷
- Staff 5: C_MI, E^b7, A^b7, G⁷, C_MI
- Staff 6: E^b7, A^b7, G⁷, C_MI, E^b7
- Staff 7: A^b7, G⁷, C_MI, E^b7, A^b7
- Staff 8: G⁷, C_MI, E^b7, A^b7, G⁷
- Staff 9: C_MI, E^b7, A^b7, G⁷, C_MI
- Staff 10: E^b7, A^b7, NC

The final staff concludes with a double bar line.

VARIATION 3



Here the "3" is played instead of the "and of 2". This can create a nice contrast to the standard tumbao for particular sections of a tune. It is also used as the basic groove in a lot of older Cuban styles of bass playing.

CD One
TRACK #9

Meren-Songo 2-3
(perc.)

A D G

B F#7 B7 E7

E7 A7 D G A7 G

D G A7 G D G A7 F#7 Bm7

Em A7 C D G A7 G D G A7 G

D G A⁷ F^{#7} B_{mi}⁷ E_{mi} A⁷ D G
 A⁷ G D G A⁷ A_{mi}⁷ D⁷ G G^{#dim.}
 A⁷ D D F^{#7} B⁷
 B⁷ E⁷ E⁷ A⁷
 D G A⁷ G D G A⁷ G D G
 A⁷ F^{#7} B_{mi}⁷ E_{mi} A⁷ E D G A⁷ G
 D G A⁷ G D G A⁷ G D G
 A⁷ G D G A⁷ G D G A⁷ G
 D G A⁷ G D G A⁷ G D G
 A⁷ G D G A⁷ G D G A⁷ G

The image shows a musical score for guitar, written in bass clef. The score consists of 10 staves of music. The chords are indicated by letters above the staff: D, G, A7, and G. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The final staff is marked 'NC.' (No Chords).

Staff 1: D G A7 G D G A7 G D G
 Staff 2: A7 G D G A7 G D G A7 G
 Staff 3: D G A7 G D G A7 G D G
 Staff 4: A7 G D G A7 G D G A7 G
 Staff 5: D G A7 G D G A7 G D G
 Staff 6: A7 G D G A7 G D G A7 G
 Staff 7: D G A7 G D G A7 G D G
 Staff 8: A7 G D G A7 G D G A7 G
 Staff 9: D G A7 G NC.
 Staff 10: (Continuation of the previous staff)



Andy Gonzalez

Photo by Jeffrey Kliman

Chord progression: A_{MI} , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, A_{MI}

Section B: A_{MI} , G^7 , F^7 , E^7

Section A²: A_{MI} , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, A_{MI}

The musical score is written for guitar on a single staff. It begins with a sequence of four chords: A_{MI} , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, and A_{MI} . This is followed by a section labeled 'B' which contains a sequence of four chords: A_{MI} , G^7 , F^7 , and E^7 . This sequence is repeated multiple times, with some variations in the melodic line. The final section is labeled 'A²' and contains a sequence of four chords: A_{MI} , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, and A_{MI} . The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

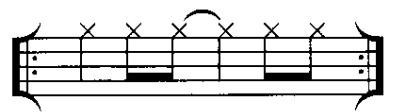
Six staves of musical notation. The first staff begins with a bass clef. The music consists of a repeating eighth-note bass line and a melody of eighth notes. Chords are indicated above the staff: A MI, B MI 7(b5), E 7(b9), and A MI. The notation is repeated across six staves.

B²

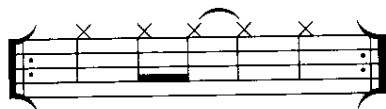
Five staves of musical notation. The first staff begins with a boxed **B²** and a treble clef. The melody features eighth notes and quarter notes. Chords are indicated above the staff: A MI, G 7, F 7, and E 7. The notation is repeated across five staves.

The image shows a musical exercise for bass, consisting of three systems of staves. The first system has three staves, each with a bass clef and a key signature of one flat. The notes are: Staff 1: A2, G2, F2, E2; Staff 2: A2, G2, F2, E2; Staff 3: A2, G2, F2, E2. Above the first staff are the chords: A_{Mi}, G⁷, F⁷, E⁷. The second system has three staves with the same notes. Above the first staff are the chords: A_{Mi}, G⁷, F⁷, E⁷. The third system has three staves with the same notes. Above the first staff are the chords: A_{Mi}, G⁷, F⁷, E⁷. Below the third system is a section marked with a 'C' in a box, indicating a common time signature. It contains three staves with the following notes: Staff 1: A2, G2, F2, E2; Staff 2: A2, G2, F2, E2; Staff 3: A2, G2, F2, E2. Above the first staff are the chords: A_{Mi}, G, F, E⁷(#9), A_{Mi}, A_{Mi}, G, F. Above the second staff are the chords: E⁷(#9), A_{Mi}, A_{Mi}, G, F. Above the third staff are the chords: E⁷(#9), A_{Mi}, A_{Mi}, G, F, E⁷(#9), A_{Mi}.

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.



VARIATION 5



This is the rhythm of the typical guaracha bass line and is often intermingled with the standard tumbao in other styles as well (see Chapter 2 for more on this). The presence of the "2" in this bass line creates a unique feel, but the "and of 2" is usually the more strongly accented of the two notes.

CD One
TRACK #11

Guaracha 2-3



The image displays ten staves of musical notation, each featuring a sequence of chords and corresponding notes. The chords are labeled above the staves: G_{MI}^9 , C^9 , G_{MI}^9 , C^9 , F_{MA}^7 , F^6 , F^6 , and $D^7(\sharp 9)$. The notes are written on the staves, with some measures containing rests or specific rhythmic values like eighth notes. The notation is consistent across all staves, showing a progression of these chords and their associated melodic lines.

The image displays ten staves of musical notation, each featuring a sequence of chords and corresponding notes. The chords are written above the staves, and the notes are written on the staves. The chords are: G_{MI}^9 , C^9 , G_{MI}^9 , C^9 , F_{MA}^7 , F^6 , F^6 , and $D^7(\sharp 9)$. The notes are written on the staves, with some notes being tied across measures. The notation is in bass clef.

Staff 1: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

Staff 2: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

Staff 3: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

Staff 4: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

Staff 5: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

Staff 6: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

Staff 7: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

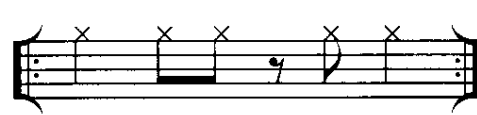
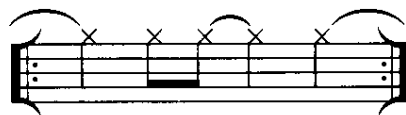
Staff 8: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

Staff 9: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

Staff 10: G_{MI}^9 C^9 G_{MI}^9 C^9 F_{MA}^7 F^6 F^6 $D^7(\sharp 9)$

GMI⁹ C⁹ GMI⁹ C⁹ FMA⁷ F⁶ F⁶ D⁷(#⁹)
 GMI⁹ C⁹ GMI⁹ C⁹ FMA⁷ F⁶ F⁶ D⁷(#⁹)
 GMI⁹ C⁹ GMI⁹ C⁹ FMA⁷ F⁶ F⁶ D⁷(#⁹)
 GMI⁹ C⁹ GMI⁹ C⁹ FMA⁷ F⁶ F⁶ D⁷(#⁹)
 GMI⁹ C⁹ GMI⁹ C⁹ FMA⁷ F⁶ F⁶ D⁷(#⁹) GMI⁹
B (GMI⁹) C⁶ NC. GMI⁹
 (GMI⁹) C⁶ NC. (GMI⁹)
 (GMI⁹) C⁶ NC. GMI⁹
 (GMI⁹) C⁶ NC. F⁶

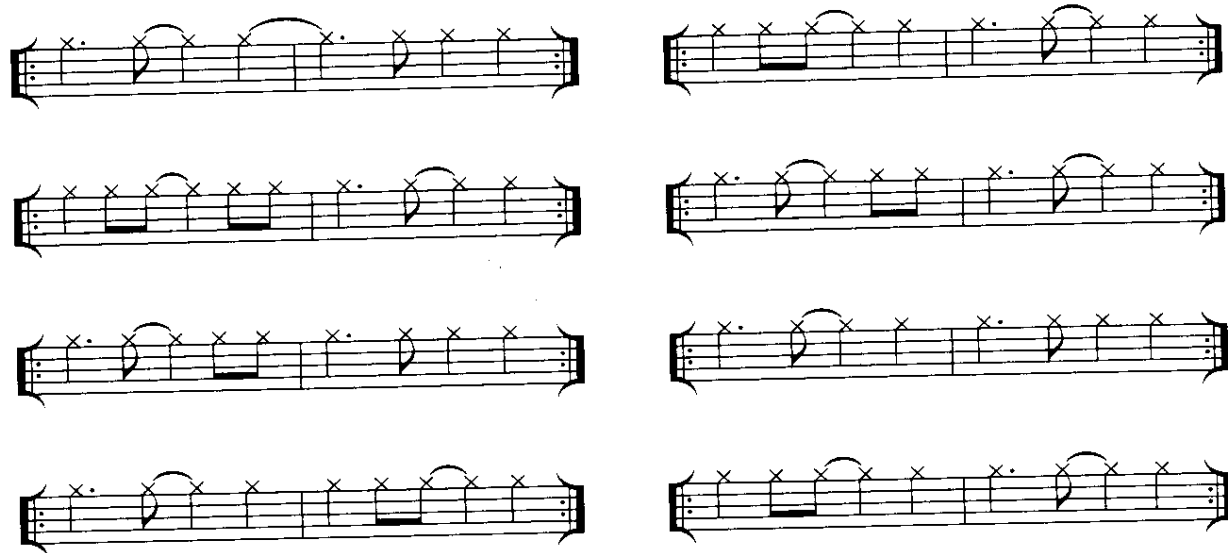
Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.



CHAPTER TWO - Combinations

By combining the variations in Chapter 1 with each other, a great variety of bass lines can be created that all spring from, and can support, a basic tumbao groove.

Here are some two bar phrases to learn, combining a bar of tumbao with a bar of one of the variations. After listening to the entire track, you should play each two bar phrase over and over, along with the rhythm section, until it feels natural and strong.



CD One
TRACK #12

Guaracha 2-3 (Mozambique Intro/Outro)



(Mozambique 2-3)



(Guaracha 2-3)



Chord symbols and other markings in the score:

- Staff 1: $Bb7$
- Staff 2: $Eb7$
- Staff 3: $Eb7$, $Ab7$
- Staff 4: $Ab7$, $G7(b9)$
- Staff 5: $G7(b9)$
- Staff 6: $G7(b9)$, $\boxed{B}$, C_{MI}
- Staff 7: C_{MI}
- Staff 8: F_{MI}
- Staff 9: F_{MI} , Ab^{13}
- Staff 10: Ab^{13}

Ab¹³ G^{7(b9)} G^{7(b9)} NC C C¹³ C¹³ B^{b13} B^{b13} E^{b13} E^{b13} A^{b13} A^{b13} G^{7(b9)} G^{7(b9)} D C^{mi}

C_{M1}
 C_{M1} F_{M1}
 F_{M1}
 A_{b13}
 A_{b13} G^{7(b9)}
 G^{7(b9)}
 E NC 3 3 (5 x's)
 F NC 3 3
 (Vamp and fade)

This next track will again show how each variation in Chapter 1 can be integrated into a standard tumbao bass line. After listening to Oscar play these variations, we strongly recommend that you **write down the rhythm of each four bar phrase, one at a time, and then play it through the entire exercise**. This way they will become thoroughly engrained in your playing. The extra time you spend on this exercise will be invaluable in preparing you to play Afro-Cuban music with others. Don't skimp - repetition is the key to Latin bass playing! (Note: There are, of course, numerous other four bar phrases you could, and should, construct integrating these variations and the tumbao. Try singing a bass line to yourself and then write down the rhythm and practice it along with the CD track.)

CD One
TRACK #13

Guaracha 2-3 ♩ = 182

[A] C_{MA}⁹ A_{MI}⁷ D_{MI}⁷ G⁷ E⁷

A⁷ D⁷ G⁷ C_{MA}⁹ A_{MI}⁷

D_{MI}⁷ G⁷ E⁷ A⁷ F_{MI}⁷

B^{b7} **[B]** E^b_{MA}⁷ C⁷ F_{MI}⁷ B^{b7}

G_{MI}⁷ C⁷ F_{MI}⁷ B^{b7} E^b_{MA}⁷

C⁷ F_{MI}⁷ B^{b7} G_{MI}⁷ C⁷

A^b_{MI}⁷ D^{b7} **[C]** C_{MA}⁹ A_{MI}⁷ D_{MI}⁷

G⁷ E⁷ A⁷ D⁷ G⁷

C_{MA}⁹ A_{MI}⁷ D_{MI}⁷ G⁷ E⁷

A⁷ F_{Mi}⁷ B^{b7} D E^b_{MA}⁷ C⁷
 F_{Mi}⁷ B^{b7} G_{Mi}⁷ C⁷ F_{Mi}⁷
 B^{b7} E^b_{MA}⁷ C⁷ F_{Mi}⁷ B^{b7}
 G_{Mi}⁷ C⁷ A^b_{Mi}⁷ D^{b7} E C_{MA}⁹
 A_{Mi}⁷ D_{Mi}⁷ G⁷ E⁷ A⁷
 D⁷ G⁷ C_{MA}⁹ A_{Mi}⁷ D_{Mi}⁷
 G⁷ E⁷ A⁷ F_{Mi}⁷ B^{b7}
F E^b_{MA}⁷ C⁷ F_{Mi}⁷ B^{b7} G_{Mi}⁷
 C⁷ F_{Mi}⁷ B^{b7} E^b_{MA}⁷ C⁷
 F_{Mi}⁷ B^{b7} G_{Mi}⁷ C⁷ (h) ³
 A^b_{Mi}⁷ D^{b7} D/C

Here you will find all the variations in Chapter One combined with the tumbao bass line, in this case, the unsyncopated version of the tumbao. Again, after playing through what is written here, try making up your own lines using this idea.

CD One
TRACK #14

Guaracha 2-3

The musical score for "Guaracha 2-3" is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is divided into four sections: A, B, C, and D, each marked with a boxed letter. The chords are indicated above the notes.

Section A: The first section consists of 10 staves. The chords are: F_{Mi}, G_{Mi}^{7(b5)}, C⁷, F_{Mi}⁷, F_{Mi}, G_{Mi}^{7(b5)}, C⁷, F_{Mi}⁷, F_{Mi}, and G_{Mi}^{7(b5)}.

Section B: The second section consists of 5 staves. The chords are: F_{Mi}⁷, E⁷, A_{Mi}, B_{Mi}^{7(b5)}, E⁷, A_{Mi}⁷, A_{Mi}, B_{Mi}^{7(b5)}, E⁷, A_{Mi}⁷, and A_{Mi}.

Section C: The third section consists of 5 staves. The chords are: E⁷, A_{Mi}⁷, C⁷, F_{Mi}, G_{Mi}^{7(b5)}, C⁷, F_{Mi}⁷, F_{Mi}, G_{Mi}^{7(b5)}, C⁷, and F_{Mi}⁷.

Section D: The fourth section consists of 2 staves. The chords are: G_{Mi}^{7(b5)}, C⁷, F_{Mi}⁷, E⁷, A_{Mi}, and B_{Mi}^{7(b5)}.

Chord progression and notation:

Row 1: E^7 , A_{Mi}^7 , A_{Mi} , $B_{Mi}^{7(b5)}$, E^7

Row 2: A_{Mi}^7 , A_{Mi} , $B_{Mi}^{7(b5)}$, E^7 , A_{Mi}^7

Row 3: A_{Mi} , $B_{Mi}^{7(b5)}$, E^7 , A_{Mi}^7 , C^7 [E], F_{Mi}

Row 4: $G_{Mi}^{7(b5)}$, C^7 , F_{Mi}^7 , F_{Mi} , $G_{Mi}^{7(b5)}$

Row 5: C^7 , F_{Mi}^7 , F_{Mi} , $G_{Mi}^{7(b5)}$, C^7

Row 6: F_{Mi}^7 , F_{Mi} , $G_{Mi}^{7(b5)}$, C^7 , F_{Mi}^7 , E^7

Row 7: [F] A_{Mi} , $B_{Mi}^{7(b5)}$, E^7 , A_{Mi}^7 , A_{Mi}

Row 8: $B_{Mi}^{7(b5)}$, E^7 , A_{Mi}^7 , A_{Mi} , $B_{Mi}^{7(b5)}$

Row 9: E^7 , A_{Mi}^7 , A_{Mi} , $B_{Mi}^{7(b5)}$, E^7

Row 10: NC, A_{Mi}

Here is a second example of all the variations integrated within a tumbao groove. Again, you should write out the rhythm of any four-bar phrase shown here and play it through the entire exercise.

If you go no further than this chapter, but really make the rhythmic figures already presented an integral part of your playing, you will be able to fulfill your basic function in an Afro-Cuban rhythm section. Conversely, all the material presented in the rest of this section on the tumbao will actually impede your ability to create a groove unless the rhythmic patterns already presented are really yours. So please, before you go on, review and practice these first two chapters until they are as natural as walking down the street. The rewards will be great!

CD One
TRACK #15

Guaracha 2-3

The musical notation for Guaracha 2-3 is presented on ten staves. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is a rhythmic exercise for the tumbao, featuring a repeating pattern of eighth and sixteenth notes. Above the staves, the chords are indicated: C major (C MI) and G7(b9). The pattern alternates between these two chords every two bars. The first staff begins with a box labeled 'A' above the first C major chord. The notation includes various rhythmic figures such as eighth notes, sixteenth notes, and beams, all set against a consistent tumbao groove.

The image displays a page of musical notation, likely for guitar, consisting of two systems of three staves each. The notation includes chords and melodic lines with slurs and ties.

System 1 (Top):

- Staff 1: Chord C_{MI} , followed by a melodic line with slurs and ties.
- Staff 2: Chord $G7(b9)$, followed by a melodic line with slurs and ties.
- Staff 3: Chord $G7(b9)$, followed by a melodic line with slurs and ties.

System 2 (Bottom):

- Staff 4: Section marker **B**, followed by chord C_{MI} and a melodic line.
- Staff 5: Chord $G7(b9)$, followed by a melodic line.
- Staff 6: Chord $G7(b9)$, followed by a melodic line.
- Staff 7: Chord C_{MI} , followed by a melodic line.
- Staff 8: Chord C_{MI} , followed by a melodic line.
- Staff 9: Chord $G7(b9)$, followed by a melodic line.
- Staff 10: Chord $G7(b9)$, followed by a melodic line.
- Staff 11: Chord C_{MI} , followed by a melodic line.
- Staff 12: Chord C_{MI} , followed by a melodic line.
- Staff 13: Chord $G7(b9)$, followed by a melodic line.
- Staff 14: Chord $G7(b9)$, followed by a melodic line.
- Staff 15: Chord C_{MI} , followed by a melodic line.

[illegible]

In this chapter we present other relatively simple rhythmic figures to vary the tumbao groove. These figures are generally used to temporarily vary a more standard tumbao, not as foundation bass lines for a tune. After listening to each track, we suggest that you use the accompaniment on the CD to work on one variation at a time, integrated with a standard tumbao, as Oscar does here. Sample variations are listed at the end of each track's transcription.

Please use these with discretion, especially when your group wants people to be dancing to the music. And remember, a little chili pepper will enhance a sauce, but too much will render it inedible!

CD One
TRACK #16

Son-Montuno 3-2

The musical notation for Son-Montuno 3-2 is presented on a single staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with a box highlighting a specific measure. The patterns are organized into eight rows, each containing a sequence of notes and rests that form a rhythmic figure.

This page contains ten staves of musical notation, likely for guitar, in G major. The notation includes chords (D7, C, G) and a key signature change to B major (indicated by a boxed 'B').

Staff 1: D7 C G C D7 C G C D7 C

Staff 2: G C D7 C G C D7 C G C

Staff 3: D7 C G C **B** D7 C G C D7 C

Staff 4: G C D7 C G C D7 C G C

Staff 5: D7 C G C D7 C G C D7 C

Staff 6: G C D7 C G C D7 C G C

Staff 7: D7 C G C D7 C G C D7 C

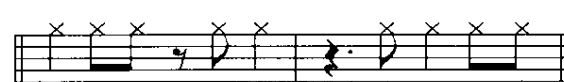
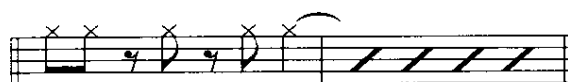
Staff 8: G C D7 C G C D7 C G C

Staff 9: D7 C G C D7 C G C D7 C

Staff 10: G C D7 C G C D7 C G C

D⁷ C G C D⁷ C G C D⁷ C
 G C D⁷ C G C D⁷ C G C
 D⁷ C G C D⁷ C G C
 D⁷ C G C D⁷ C G C D⁷ C
 G C D⁷ C G C C D⁷ C
 G C D⁷ C G C D⁷ C G C
 D⁷ C G C D⁷ C G C D⁷ C
 G C D⁷ C G C D⁷ C G^{6/4}

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.



Son-Montuno 2-3

The musical score for "Son-Montuno 2-3" consists of ten staves of music. The first staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent nine staves are in treble clef. The music is written in a style typical of Cuban son montuno, featuring a steady eighth-note bass line and melodic lines with eighth-note patterns. Chords are indicated by letters G, C, and D7 above the notes. The first staff has a key signature change to two sharps (F# and C#). The second staff is marked with a box containing the letter 'A'. The music is organized into measures, with some measures containing multiple notes and others containing rests or single notes. The overall structure is a continuous piece of music.

This page contains 16 staves of musical notation for guitar, written in G major. The notation includes chords (G, C, D7) and melodic lines with slurs and ties. A section labeled 'B' begins on the 11th staff.

Staff 1: G C D7 C G C D7 C

Staff 2: G C D7 C G C D7 C

Staff 3: G C D7 C G C D7 C

Staff 4: G C D7 C G C D7 C

Staff 5: G C D7 C G C D7 C

Staff 6: G C D7 C G C D7 C

Staff 7: G C D7 C G C D7 C

Staff 8: G C D7 C G C D7 C

Staff 9: G C D7 C G C D7 C

Staff 10: G C D7 C G C D7 C

Staff 11: **B** G C D7 C G C D7 C

Staff 12: G C D7 C G C D7 C

Staff 13: G C D7 C G C D7 C

Staff 14: G C D7 C G C D7 C

Staff 15: G C D7 C G C D7 C

Staff 16: G C D7 C G C D7 C

The exercise consists of eight staves of music. Each staff contains a sequence of notes and rests, with chords G, C, D7, and C indicated above the notes. The exercise is designed to be played with a regular tumbao pattern.

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Two musical staves showing variations of the exercise. The first staff shows a variation with a different note sequence, and the second staff shows a variation with a different note sequence.

Two musical staves showing variations of the exercise. The first staff shows a variation with a different note sequence, and the second staff shows a variation with a different note sequence.

Bomba / Guaracha 3-2

(perc. break)

(Bomba)

$$E^7(\begin{smallmatrix} \#9 \\ \#5 \end{smallmatrix})$$

(Guaracha 3-2)

A

B_{MI} 7(b5)

F 7(b9)

$$A_{MI}$$

Bu 7(b5)

(A_{Mi}) B_{Mi}7(b5) E7(b9) A_{Mi}

B_{Mi}7(b5) E7(b9) A_{Mi} B_{Mi}7(b5)

E7(b9) A_{Mi} B_{Mi}7(b5) E7(b9)

A_{Mi} B_{Mi}7(b5) E7(b9) A_{Mi}

B_{Mi}7(b5) E7(b9) A_{Mi} B_{Mi}7(b5)

E7(b9) A_{Mi} B_{Mi}7(b5) E7(b9)

A_{Mi} B_{Mi}7(b5) E7(b9) A_{Mi}

B_{Mi}7(b5) E7(b9) A_{Mi} B_{Mi}7(b5)

B $E7(\sharp 9)$ (Vamp & fade) (ad lib)

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Pilón / Guaracha 2-3

NC.

1. 8va 2.

A A_{MI} B_{MI} 7(b5) E 7(b9) A_{MI}

B_{MI} 7(b5) E 7(b9) A_{MI} B_{MI} 7(b5)

E 7(b9) A_{MI} B_{MI} 7(b5) E 7(b9)

A_{MI} B_{MI} 7(b5) E 7(b9) A_{MI}

A_{MI} B_{MI} 7(b5) E 7(b9) A_{MI}

B_{MI} 7(b5) E 7(b9) A_{MI} B_{MI} 7(b5)

E 7(b9) A_{MI} B_{MI} 7(b5) E 7(b9)

A_{MI} B_{MI} 7(b5) E 7(b9) A_{MI}

A_Mi B_Mi^{7(b5)} E^{7(b9)} A_Mi

B_Mi^{7(b5)} E^{7(b9)} A_Mi B A_Mi B_Mi^{7(b5)}

E^{7(b9)} A_Mi B_Mi^{7(b5)} E^{7(b9)}

A_Mi B_Mi^{7(b5)} E^{7(b9)} A_Mi

A_Mi B_Mi^{7(b5)} E^{7(b9)} A_Mi

B_Mi^{7(b5)} E^{7(b9)} A_Mi B_Mi^{7(b5)}

E^{7(b9)} A_Mi B_Mi^{7(b5)} E^{7(b9)}

A_Mi B_Mi^{7(b5)} E^{7(b9)} A_Mi

A_Mi B_Mi^{7(b5)} E^{7(b9)} A_Mi

B_Mi^{7(b5)} E^{7(b9)} A_Mi B_Mi^{7(b5)}

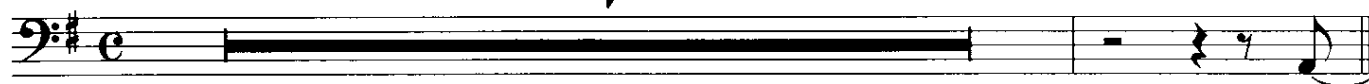
E^{7(b9)} A_{MI} B_{MI}^{7(b5)} E^{7(b9)}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 B_{MI}^{7(b5)} E^{7(b9)} A_{MI} B_{MI}^{7(b5)}
 E^{7(b9)} A_{MI} [C] N.C.
 1.
 2. 8va

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

E^{7(b9)} A_{MI} B_{MI}^{7(b5)} E^{7(b9)}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 B_{MI}^{7(b5)} E^{7(b9)} A_{MI} B_{MI}^{7(b5)}

Guaracha 3-2

7



A A_{MI}^9 D^9 G_{MA}^9 C_{MA}^9 $F\#_{MI}^{7(b5)}$

$B^{7(b9)}$ E_{MI}^6 $E^{7(\#9)}$ A_{MI}^9 D^9

G_{MA}^9 C_{MA}^9 $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^6

$E^{7(\#9)}$ A_{MI}^9 D^9 G_{MA}^9 C_{MA}^9

$F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^6 $E^{7(\#9)}$ A_{MI}^9

D^9 G_{MA}^9 C_{MA}^9 $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$

E_{MI}^6 $E^{7(\#9)}$ A_{MI}^9 D^9 G_{MA}^9

C_{MA}^9 $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^6 $E^{7(\#9)}$

A_{MI}^9 D^9 G_{MA}^9 C_{MA}^9 $F\#_{MI}^{7(b5)}$

$B^{7(b9)}$ E_{MI}^6 $E^{7(\#9)}$ A_{MI}^9 D^9

GMA⁹ CMA⁹ F#MI^{7(b5)} B^{7(b9)} EMI⁶
 E^{7(#9)} GMA⁹ D⁹ GMA⁹ CMA⁹
 GMA⁹ B^{7(b9)} GMA⁹ E^{7(#9)} GMA⁹
 D⁹ GMA⁹ CMA⁹ GMA⁹ B^{7(b9)}
 EMI⁶ E^{7(#9)} AMI⁹ D⁹ GMA⁹
 CMA⁹ F#MI^{7(b5)} B^{7(b9)} EMI⁶ E^{7(#9)}

B NC.

GMA⁹ CMA⁹ F#MI^{7(b5)} B^{7(b9)} EMI⁶ E^{7(#9)}

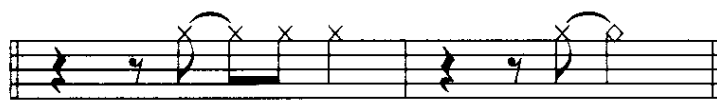
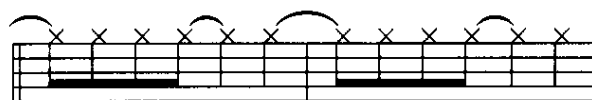
C NC.

(hit and slide on low string)

GMA⁹ CMA⁹ F#MI^{7(b5)} B^{7(b9)} EMI⁶ E^{7(#9)}

The exercise consists of eight staves of music. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The chords are written above the staff: D , A_{MI}^9 , $D7(\flat 9)$, GMA^7 , B_{MI}^9 , and $E7(\flat 9)$. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The first staff includes a box around the D chord. The second staff includes a triplet of eighth notes. The third staff includes a triplet of eighth notes. The fourth staff includes a triplet of eighth notes. The fifth staff includes a triplet of eighth notes. The sixth staff includes a triplet of eighth notes. The seventh staff includes a triplet of eighth notes. The eighth staff includes a triplet of eighth notes.

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.



CD One
TRACK #21

Guaracha 2-3

NC. C^{13}_{SUS} $C^{13(b9)}$

NC. C^{13}_{SUS} $C^{13(b9)}$

A F_{MA}^9 $E_{MI}^{7(b5)}$ A^7 D_{MI}^9 C_{MI}^7 F^7

$B^b_{MA}^9$ $B^b_{MI}^7$ E^b7 A_{MI}^7 D^7 $A^b_{MI}^7$ D^b7

G_{MI}^7 C^7 F_{MA}^9 $D^{7(alt)}$ G_{MI}^7 C^7

F_{MA}^9 $E_{MI}^{7(b5)}$ A^7 D_{MI}^9 C_{MI}^7 F^7

$B^b_{MA}^9$ $B^b_{MI}^7$ E^b7 A_{MI}^7 D^7 $A^b_{MI}^7$ D^b7

G_{MI}^7 C^7 F_{MA}^9 $D^{7(alt)}$ G_{MI}^7 C^7

F_{MA}^9 $E_{MI}^{7(b5)}$ A^7 D_{MI}^9 C_{MI}^7 F^7

B $\flat$ MA 9 B $\flat$ MI 7 E $\flat$ 7 A MI^7 D 7 A $\flat$ MI 7 D $\flat$ 7

G MI^7 C 7 F MA^9 D $^7(\text{alt})$ G MI^7 C 7

F MA^9 E $\text{MI}^{7(\flat 5)}$ A 7 D MI^9 C MI^7 F 7

B $\flat$ MA 9 B $\flat$ MI 7 E $\flat$ 7 A MI^7 D 7 A $\flat$ MI 7 D $\flat$ 7

G MI^7 C 7 F MA^9 D $^7(\text{alt})$ G MI^7 C 7

F MA^9 E $\text{MI}^{7(\flat 5)}$ A 7 D MI^9 C MI^7 F 7

B $\flat$ MA 9 B $\flat$ MI 7 E $\flat$ 7 A MI^7 D 7 A $\flat$ MI 7 D $\flat$ 7

G MI^7 C 7 F MA^9 D $^7(\text{alt})$ G MI^7 C 7

F MA^9 E $\text{MI}^{7(\flat 5)}$ A 7 D MI^9 C MI^7 F 7

B $\flat$ MA 9 B $\flat$ MI 7 E $\flat$ 7 A MI^7 D 7 A $\flat$ MI 7 D $\flat$ 7

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Guaracha 3-2

CD One
TRACK #22

A G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$ D^7

This section contains the main musical score for guitar, spanning measures 1 through 12. It is written in a single system with six staves. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various chords and melodic lines with slurs and ties.

Measures 1-4: The first staff begins with a G_{MI}^7 chord, followed by F^7 , E^b7 , and D^7 . The second staff continues with C_{MI}^7 , F^7 , $B^b_{MA}^7$, $A_{MI}^7(b5)$, and D^7 .

Measures 5-8: The third staff repeats the G_{MI}^7 , F^7 , E^b7 , and D^7 sequence. The fourth staff repeats the C_{MI}^7 , F^7 , $B^b_{MA}^7$, $A_{MI}^7(b5)$, and D^7 sequence.

Measures 9-12: The fifth staff repeats the G_{MI}^7 , F^7 , E^b7 , and D^7 sequence. The sixth staff repeats the C_{MI}^7 , F^7 , $B^b_{MA}^7$, $A_{MI}^7(b5)$, and D^7 sequence.

B NC.

This section contains the musical score for section B, spanning measures 13 through 16. It is written in a single system with two staves. The notation includes triplets and slurs.

Measures 13-16: The first staff begins with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The second staff continues with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note.

C

This section contains the musical score for section C, spanning measures 17 through 20. It is written in a single system with two staves. The notation includes various chords and melodic lines with slurs and ties.

Measures 17-20: The first staff begins with a G_{MI}^7 chord, followed by F^7 , E^b7 , and D^7 . The second staff continues with C_{MI}^7 , F^7 , $B^b_{MA}^7$, $A_{MI}^7(b5)$, and D^7 .

Gm⁷ F⁷ Eb⁷ D⁷
 Cm⁷ F⁷ Bbm⁷ Am⁷(b5) D⁷
 Gm⁷ F⁷ Eb⁷ D⁷
 Cm⁷ F⁷ Bbm⁷ Am⁷(b5) D⁷
 Gm⁷ F⁷ Eb⁷ D⁷
 Cm⁷ F⁷ Bbm⁷ Am⁷(b5) D⁷
 D NC

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

4. NC
 Gm

Med-Fast Charanga

1

The image displays a musical score for guitar, organized into 12 horizontal staves. Each staff represents a measure of music, featuring a sequence of chords and a corresponding melodic line. The chords are labeled as follows: F, B $\flat$, C 7 , B $\flat$, F, B $\flat$, C 7 , and A 7 . The melodic lines are written in a style that suggests a specific harmonic progression, likely a blues or jazz-influenced piece. The notation includes various musical symbols such as notes, rests, and accidentals.

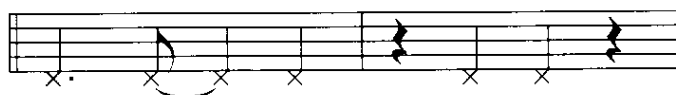
F B $\flat$ C 7 F B $\flat$ C 7 A 7
 D m^7 G 7 C 7 F B $\flat$ C 7 B $\flat$
 F B $\flat$ C 7 B $\flat$ F B $\flat$ C 7
 F B $\flat$ C 7 B $\flat$ [B] F B $\flat$ C 7 B $\flat$
 F B $\flat$ C 7 B $\flat$ F B $\flat$ C 7 B $\flat$
 F B $\flat$ C 7 [C] NC
 NC
 1. NC
 2. NC F

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Clave (pronounced klah-vay) is a two measure rhythmic pattern which forms the basis for the parts played by all rhythmic and harmonic instruments (including the voice) in the Afro-Cuban ensemble. The importance of understanding the clave and its variations as the root of rhythm for Afro-Cuban music cannot be overstated.

Here is how the clave pattern looks in 4/4 musical notation:

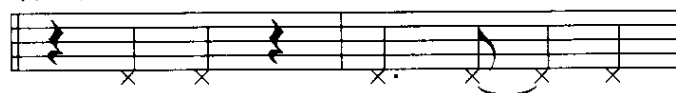
(3-2)



You should notice that there are 3 beats in the first bar and 2 in the second. This is the (3-2) *Son* clave. (*Son* is pronounced like the word 'zone' with an 's'.) The *Son* is one of the traditional forms of Afro-Cuban music from which contemporary forms have evolved.

This (3-2), sometimes called 'forward', clave pattern may also be played with the measures inverted. That is, 2 beats in the first bar and 3 in the second. This is the (2-3) clave or 'reverse' clave. The terms forward and reverse are not as widely used today, but still may describe the clave's direction.

(2-3)



The clave is an ostinato (repeated) rhythmic pattern which usually does not change from beginning to end in a song. It is traditionally played on the claves, two rounded wooden sticks often made of polished rosewood. The pattern could also be played by a timbale player or a trap drummer on a wooden or plastic block mounted on their instrument.

Although the clave can be considered a finite rhythm "on top of all the other rhythms", it is also essential to feel it as a fundamental "within" the parts each instrument plays. From the bottom (the bass, kick drum and congas) to the top (the voice, flute and trumpet), all are phrasing with and around the clave. It is truly the heartbeat of Afro-Cuban music. Like our own body's heartbeat, for the music to live and breathe the clave must be present and felt, even if not directly heard. In much of Afro-Cuban ensemble playing you will not hear anyone playing the clave directly, yet at the same time all are playing it in their instruments' rhythmic phrasing.

The third variation in the clave is known as the 'rumba' clave. It is similar to 3-2 except the third accent on the three side (bar 1), normally on beat 4, is displaced by one eighth note to the eighth note after 4—the 'and of 4'.

rumba clave



This clave, although primarily used in the folkloric singing, drumming and dancing form known as rumba, has evolved to also be used in contemporary salsa and Latin jazz. It must be noted here that the term 'salsa' literally refers to the condiment or sauce used in cooking and later was applied as slang to identify and commercialize Afro-Cuban music.

The final clave variation we will discuss is the 6/8 clave. It is the same as the 6/8 bell pattern. This clave has interesting notational variations, as it can be seen written in 6/8 time signature, or as 6/4, 12/8 and even 3/4. We've seen them all used by various arrangers.

The image displays four musical staves, each representing a different time signature for the 6/8 clave pattern. Each staff consists of a two-measure phrase. Above the staff, numbers 1 through 6 (or 12) are placed above eighth notes, indicating the count. Below the staff, a 'pulse' is indicated by a dotted quarter note, which is aligned with the second measure of the phrase.

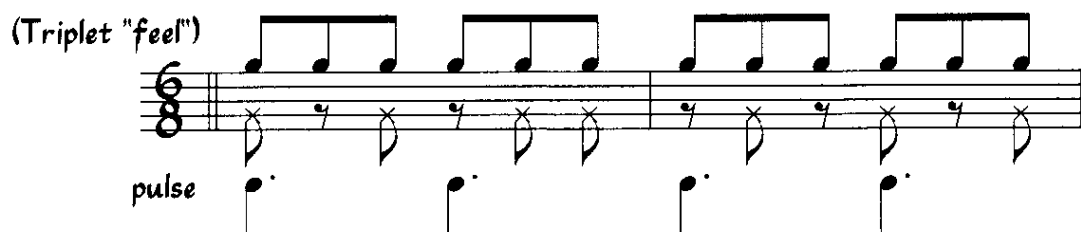
- Staff 1 (6/8):** The first measure contains eighth notes 1, 2, 3, 4, 5, 6. The second measure contains eighth notes 1, 2, 3, 4, 5, 6. The pulse is a dotted quarter note starting on the first beat of the second measure.
- Staff 2 (6/4):** The first measure contains eighth notes 1, 2, 3, 4, 5, 6. The second measure contains eighth notes 1, 2, 3, 4, 5, 6. The pulse is a dotted quarter note starting on the first beat of the second measure.
- Staff 3 (12/8):** The first measure contains eighth notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The second measure contains eighth notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The pulse is a dotted quarter note starting on the first beat of the second measure.
- Staff 4 (3/4):** The first measure contains eighth notes 1, 2, 3. The second measure contains eighth notes 1, 2, 3. The pulse is a dotted quarter note starting on the first beat of the second measure.

Although the 6/8 clave pattern is often written in its own time signature, an important concept to grasp is the ability to hear and play it with a 4/4 pulse, subdivided into two parts. Let's talk for a moment about the concept of 'pulse'.

In general, pulse can be considered as an elongated subdivision of the time signature. For example, in 4/4 the pulse for swing time is on beats 2 and 4. In straight time, as in Afro-Cuban music, the pulse is on 1 and 3, half notes. In each of the above examples, the pulse, although written to reflect the time signature, is felt in exactly the same place. The utilization of this pulse as an adjunct to the time signature helps the music to feel more smooth and keeps track of where the bars start and finish without the necessity of counting or feeling each beat individually. Another way to describe the pulse is a half-time feel. It really makes the music lay better!

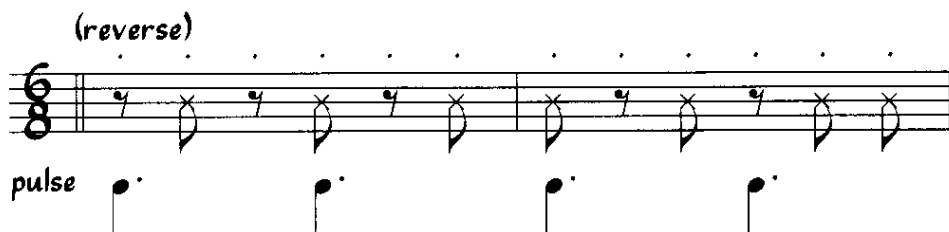
In 6/8 as well, the pulse is felt in "2", each one a dotted quarter note. As you can see, two of these underlying pulses are found in each bar, with four pulses for the entire two bar clave pattern.

Again, here is how the 6/8 clave and pulse line up together.



Practice patting your foot in the various time signatures along with the 6/8 clave. There is only a notational difference. The rhythm and the pulse are the same for them all.

6/8 clave may also be considered to be forward or reverse. You see in our examples it is still a two bar pattern (except for 12/8). You may also play starting with the second bar first (reverse). This is somewhat rare but it may happen.



Now that we've looked at clave and its variations, how does it relate to the bass? The part or line the bass plays is called the 'tumbao' and utilizes the rhythm of the clave pattern in a very direct way. In the *Son* clave you remember there are 5 accented beats, 3 in the first bar and 2 in the second. Two of these accents have their own names. The accent which falls on the 'and of 2' of the three side (first bar) is called 'bombo'. The bass plays this accent. The accent which falls on beat 4 of the three side is called 'ponche' and is also played by the bass.

The standard syncopated tumbao we learned in Chapter One uses these accents and so is sometimes called the 'bombo-ponche' tumbao. To begin the pattern you play on beat one of the first bar. From there on however, you are only playing on the 'and of 2' and '4'—bombo and ponche—and tying the notes over the barlines. At this point you are not playing on beat one at all. To keep your place in the time you must know at all times where the beginning of each bar is. This is where your understanding and utilization of the pulse comes into direct play—one of your pulses is on beat one of every measure! You should also take important notice that the tumbao falls exactly with clave on the three side, but not on the two side, as you can see here.



Once again, you start the pattern on beat one, play the 'and of 2' and '4', 'never' again to play on '1', but using your sense of the pulse to keep track of each measure as they fly by. Where is one? You will learn to know it well!

This basic tumbao is the same in both directions of the clave. The parts each of the other instruments plays, i.e. congas, cascara (side of the timbales), compana (hand bell), piano montuno, etc. are two bar phrases which must be played starting on the correct side of the clave. Here, however, we see the bass appearing to be clave 'independent'. We know, however, that all parts are clave related.

Phrasing a more complex tumbao to clave can be tricky and requires clave knowledge and feel. There are no hard and fast rules regarding this issue, but in general the concept is to phrase the tumbao bass line so its major rhythmic accents fall directly in line with clave.

Here are some examples with the clave superimposed in the correct and incorrect direction so you can see and feel the difference.

Example #1

Example #2

Example #3

Let's look at some examples in Chapter Three and Five along with their CD tracks to understand their clave.

Taking some sample rhythms played on CD One-Track #16, we have strong rhythmic alignment of beat 1, the 'and of 2' and 4 in measure one, and also beat 3 in measure two. These are all accents of clave. In this example, the chord progression also dictates the clave—a V-IV-I progression is typically 3-2. It feels right, probably because the resolution of the harmony matches the resolution of the rhythm on a strong pulse (beat 3)—the last accent of a 3-2 clave pattern.

clave:

clave:

clave:

In CD One-Track #17 we see the strong alignments of the 'and of 2' and 4 in bar two. These are also clave accents. Here again the tradition of this chord progression (I-IV-V) makes the clave 2-3, the exact opposite of the previous example. The variations that Oscar plays were constructed with this in mind.

clave:

clave:

clave:

In CD One-Track #18 the bass lines up with clave in beats 1, the 'and of 2', and 4 in bar one, and also beat 2 in measure two. All are accents of clave. Do you see the pattern emerging?

clave:

clave:

Continue this exploration through the rest of the examples in Chapter Three.

Let's skip now to Chapter Five for advanced variations.

In CD One-Track #24 there are strong clave accents on beats 1 and 'the and of 2' in bar one and also beat 3 in bar two. If you reverse the clave, would it feel as right?

clave:

clave:

clave:

In CD One-Track #25 we have strong clave accents in beats 2 and 3 of bar one and on the 'and of 2' and 4 in bar two. It wouldn't feel right as a 3-2 clave.

clave:

clave:

clave:

In CD Two, Track #1 the strong clave accents are found in beat 3 of bar one, and also the 'and of 2' and 4 in bar two.

clave:

clave:

clave:

Continue this process with the rest of the examples in Chapter Five and elsewhere in the book.

The last point we will discuss here is the determination of clave direction when it is not known. "(2-3) or (3-2)?" is a question often asked before a song is rehearsed or played. It is a question that should be asked, as all rhythm section parts need to be played starting on the correct bar in relation to clave. If you are looking at an arrangement of a latin jazz or a salsa song, it is assumed that the arranger had clave in mind as he or she created it (we hope.) That clave should be notated at the top of the chart. But very often, especially in the jazz context, you will be looking at fake books or lead sheets with only melodies, chords and perhaps lyrics, and so you will need to figure out what the clave direction should be.

One consideration for clave direction is that of harmonic or chord progression that we touched on earlier in this chapter. There is a good discussion of this and many other aspects of bass and clave in "The True Cuban Bass", by Silvio Vergara and the great Cuban bassist Carlos Del Puerto, published by Sher Music Co. This book is a must for bassists aspiring to learn about Cuban music.

Whether a song is played (3-2) or (2-3) depends primarily on how the melody falls rhythmically in relation to the clave. This process is a subject for trial and error, discussion, and sometimes controversy. First, establish the clave, then sing or play the melody along with it. Then try it with the clave in the other direction. Sometimes the answer is obvious as the main rhythmic accents of the melody fall easily or perfectly with clave in one direction or the other. Other times the answer may be more nebulous as it either fits both ways or seems not to fit easily with either one.

Understanding and feeling the clave in conjunction with your bass tumbaos is quite a learning experience. This process involves both the analytical as well as the artistic sides of the brain. Like anything new that is really worthwhile, it may be difficult at first to understand these concepts, and put them to use. Just keep at it and you will find the pieces slowly falling into place. The key is practice: play along with the CDs in this book, program a drum machine with the rhythms (get a percussionist to help), and when you are ready, start playing with other musicians. Here is where the real joy of this music lives—in the dialogues you create with other musicians who speak the same musical language. With these experiences, you will learn to construct lines using simple to more complex building blocks of rhythmic variations (always with the clave in mind) to create your own great tumbaos.



Dave Belove, author of Chapter 4

CHAPTER FIVE - Advanced Tumbao Variations

Even more than in Chapter 3, the rhythms written at the end of each exercise in this chapter would probably not be played very often in dance-oriented salsa. Rather, they might be used in a more jazz-oriented Latin setting, where the strict tumbao is not so crucial. Use with caution! (On the other hand, they sure are cool!!)

As before, feel free to use the play-along tracks for whatever you want after you have gone through what Oscar played on them originally and after you are comfortable with each of the rhythmic variations shown at the end of each transcription.

CD One
TRACK #24

Guaracha 3-2

NC

F#7(alt.)

A B_{MI}⁹ E⁷(^{#9}/_{#5}) A_{MA}⁹ F#⁷(^{#9}/_{#5}) B_{MI}⁹

E⁷(^{#9}/_{#5}) A_{MA}⁹ F#⁷(^{#9}/_{#5}) B_{MI}⁹ E⁷(^{#9}/_{#5})

A_{MA}⁹ F#⁷(^{#9}/_{#5}) B_{MI}⁹ E⁷(^{#9}/_{#5}) A_{MA}⁹

F#⁷(^{#9}/_{#5}) B_{MI}⁹ E⁷(^{#9}/_{#5}) A_{MA}⁹ F#⁷(^{#9}/_{#5})

B_{MI}⁹ E⁷(^{#9}/_{#5}) A_{MA}⁹ F#⁷(^{#9}/_{#5}) B_{MI}⁹

E⁷(^{#9}/_{#5}) A_{MA}⁹ F#⁷(^{#9}/_{#5}) B_{MI}⁹ E⁷(^{#9}/_{#5})

A_{MA}⁹ F#⁷(^{#9}/_{#5}) B_{MI}⁹ E⁷(^{#9}/_{#5}) A_{MA}⁹

F#⁷(^{#9}/_{#5}) B_{MI}⁹ E⁷(^{#9}/_{#5}) A_{MA}⁹ F#⁷(^{#9}/_{#5})

B NC

The image displays six staves of musical notation for the song 'The Rose Tree'. Each staff contains a single melodic line. The notation includes various musical symbols such as notes, rests, and beams. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style suitable for children's songs. The notation includes various musical symbols such as notes, rests, and beams. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style suitable for children's songs.

Mozambique 2-3
(perc.)

16

Musical score for Mozambique 2-3 (perc.). The score is written in bass clef with a common time signature (C). It consists of 16 measures. The notation includes various chords and melodic lines. The chords are: E7(alt.), NC, GMA6/9, FMA6/9, E7(alt.), G13, E7(alt.), G13sus, G13, E7(alt.), G13sus, G13, E7(alt.), G13sus, G13, E7(alt.), G13sus, G13, E7(alt.), G13sus, G13, E7(alt.). The melodic lines are written in bass clef and include various notes and rests.

A E^{7(alt.)} NC. G^{MA6/9} F^{MA6/9} E^{7(alt.)}
 NC. G^{MA6/9} F^{MA6/9} E^{7(alt.)} NC.
 G^{MA6/9} F^{MA6/9} E^{7(alt.)} NC.
 G^{MA6/9} F^{MA6/9} **B** E^{7(alt.)} G^{13sus}
 G¹³ E^{7(alt.)} G^{13sus} G¹³
 E^{7(alt.)} G^{13sus} G¹³ E^{7(alt.)}
 G^{13sus} G¹³ E^{7(alt.)} G^{13sus}
 G¹³ E^{7(alt.)} G^{13sus} G¹³
 E^{7(alt.)} G^{13sus} G¹³ E^{7(alt.)}

The musical score is written in bass clef and consists of 12 staves. The notation includes various chords and melodic lines. The chords are labeled as $E7(alt)$, G^{13}_{sus} , and G^{13} . The melody is written in a single line on each staff, with various rhythmic values and accidentals. The score is organized into four groups of three staves each.

Staff 1: $E7(alt)$ G^{13}_{sus} G^{13} $E7(alt)$

Staff 2: G^{13}_{sus} G^{13} $E7(alt)$ G^{13}_{sus}

Staff 3: G^{13} $E7(alt)$ G^{13}_{sus} G^{13}

Staff 4: $E7(alt)$ G^{13}_{sus} G^{13} $E7(alt)$

Staff 5: G^{13}_{sus} G^{13} $E7(alt)$ G^{13}_{sus}

Staff 6: G^{13} $E7(alt)$ G^{13}_{sus} G^{13}

Staff 7: $E7(alt)$ G^{13}_{sus} G^{13} $E7(alt)$

Staff 8: G^{13}_{sus} G^{13} $E7(alt)$ G^{13}_{sus}

Staff 9: G^{13} $E7(alt)$ G^{13}_{sus} G^{13}

Staff 10: $E7(alt)$ G^{13}_{sus} G^{13} $E7(alt)$

Staff 11: G^{13}_{sus} G^{13} $E7(alt)$ G^{13}_{sus}

Staff 12: G^{13} $E7(alt)$ G^{13}_{sus} G^{13}

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.



Paquito D'Rivera and Oscar Stagnaro

Guaracha 2-3

A^b13_{SUS} B^b13_{SUS}
 $D7^{(\sharp 9)}$ $G^{13(b9)}$ C_{MI}^{11}
 A^b13_{SUS} B^b13_{SUS}
 $D7^{(\sharp 9)}$ $G^{13(b9)}$ C_{MI}^{11}
A $E^b_{MI}7 / A^b$ A^b7 $F_{MI}7 / B^b$ B^b7
 $D_{MI}7(b5)$ $G7^{(\sharp 9)}$ C_{MI}^9
 $E^b_{MI}7 / A^b$ A^b7 $F_{MI}7 / B^b$ B^b7
 $D_{MI}7(b5)$ $G7^{(\sharp 9)}$ C_{MI}^9
 $E^b_{MI}7 / A^b$ A^b7 $F_{MI}7 / B^b$ B^b7
 $D_{MI}7(b5)$ $G7^{(\sharp 9)}$ C_{MI}^9
 $E^b_{MI}7 / A^b$ A^b7 $F_{MI}7 / B^b$ B^b7

System 1:

Top staff: $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^9

Bottom staff: $E^b_{MI}^7/A^b$ A^b7 F_{MI}^7/B^b B^b7

System 2:

Top staff: $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^9

Bottom staff: $E^b_{MI}^7/A^b$ A^b7 F_{MI}^7/B^b B^b7

System 3:

Top staff: $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^9

Bottom staff: $E^b_{MI}^7/A^b$ A^b7 F_{MI}^7/B^b B^b7

System 4:

Top staff: $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^9

Bottom staff: $E^b_{MI}^7/A^b$ A^b7 F_{MI}^7/B^b B^b7

System 5:

Top staff: $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^9

Bottom staff: $E^b_{MI}^7/A^b$ A^b7 F_{MI}^7/B^b B^b7

System 6:

Top staff: $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^9

Bottom staff: $E^b_{MI}^7/A^b$ A^b7 F_{MI}^7/B^b B^b7

This musical score is written on ten staves, each containing a single melodic line. The chords are indicated above the notes and change every two measures. The chords are: $E^b_{MI}7 / A^b$, A^b7 , $F_{MI}7 / B^b$, and B^b7 . The first four staves follow this pattern. The fifth staff introduces a new set of chords: $D_{MI}7(b5)$, $G7(\sharp 9 / \sharp 5)$, $C_{MI}9$, and B^b7 . The sixth staff returns to the first set of chords. The seventh staff returns to the second set of chords. The eighth staff returns to the first set of chords. The ninth staff returns to the second set of chords, but the final measure contains a triplet of eighth notes. The tenth staff returns to the first set of chords.

Chords indicated above the staves:

- Staff 1: $E^b_{MI}7 / A^b$, A^b7 , $F_{MI}7 / B^b$, B^b7
- Staff 2: $D_{MI}7(b5)$, $G7(\sharp 9 / \sharp 5)$, $C_{MI}9$
- Staff 3: $E^b_{MI}7 / A^b$, A^b7 , $F_{MI}7 / B^b$, B^b7
- Staff 4: $D_{MI}7(b5)$, $G7(\sharp 9 / \sharp 5)$, $C_{MI}9$
- Staff 5: $E^b_{MI}7 / A^b$, A^b7 , $F_{MI}7 / B^b$, B^b7
- Staff 6: $D_{MI}7(b5)$, $G7(\sharp 9 / \sharp 5)$, $C_{MI}9$
- Staff 7: $E^b_{MI}7 / A^b$, A^b7 , $F_{MI}7 / B^b$, B^b7
- Staff 8: $D_{MI}7(b5)$, $G7(\sharp 9 / \sharp 5)$, $C_{MI}9$
- Staff 9: $E^b_{MI}7 / A^b$, A^b7 , $F_{MI}7 / B^b$, B^b7
- Staff 10: $E^b_{MI}7 / A^b$, A^b7 , $F_{MI}7 / B^b$, B^b7

The image shows a musical exercise for bass line improvisation. It consists of two main sections, each with five staves of music. The first section is a continuous line of eighth notes. The second section, labeled 'B' in a box, features a more complex rhythm with eighth and sixteenth notes, and rests. Chord symbols are placed above the staves to indicate the harmonic context.

Section 1 (Top 5 staves):

- Staff 1: $D_{MI}^{7(b5)}$, $G^{7(\sharp 9)}$, C_{MI}^9
- Staff 2: E_{bMI}^7 / A^b , A^b7 , F_{MI}^7 / B^b , B^b7 (with a triplet of eighth notes)
- Staff 3: $D_{MI}^{7(b5)}$, $G^{7(\sharp 9)}$, C_{MI}^9
- Staff 4: E_{bMI}^7 / A^b , A^b7 , F_{MI}^7 / B^b , B^b7
- Staff 5: $D_{MI}^{7(b5)}$, $G^{7(\sharp 9)}$, C_{MI}^9

Section 2 (Bottom 5 staves, labeled 'B'):

- Staff 1: A^b13_{SUS} , B^b13_{SUS}
- Staff 2: $D^{7(\sharp 9)}$, $G^{7(\sharp 5)}$, C_{MI}^{11}
- Staff 3: A^b13_{SUS} , B^b13_{SUS}
- Staff 4: $D^{7(\sharp 9)}$, $G^{7(\sharp 5)}$, $NC.$

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

This section provides six musical staves, each containing a different variation of the bass line exercise. These variations are designed to be used alongside a regular tumbao for improvisation. The variations include different rhythmic patterns, such as eighth notes, sixteenth notes, and rests, as well as different melodic lines.

Guaracha 3-2

NC. A¹³ NC.

A¹³ [A] C D B⁷

E_{mi}⁷ A⁷ C D B⁷ E_{mi}⁷

A⁷ C D B⁷ E_{mi}⁷ A⁷

C D B⁷ E_{mi}⁷ A⁷ C

D B⁷ E_{mi}⁷ A⁷ C D B⁷

E_{mi}⁷ A⁷ C D B⁷ E_{mi}⁷

A⁷ C D B⁷ E_{mi}⁷ A⁷

C D B⁷ E_{mi}⁷ A⁷ C

D B⁷ E_{mi}⁷ A⁷ C D B⁷

The musical score is written on ten staves in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of chords, including natural chords (NC), A¹³, A⁷, C, D, B⁷, E_{mi}⁷, and A⁷. A repeat sign is present on the second staff, with a boxed 'A' indicating a first ending. The notation includes eighth and sixteenth notes, often beamed together, and rests. Some notes are marked with an 'x' or an asterisk, possibly indicating specific articulation or performance techniques.

Em7 A7 C D B7 Em7

A7 C D B7 Em7 A7

C D B7 Em7 A7 **B** C

D B7 Em7 A7 C D B7

Em7 A7 C D B7 Em7

A7 C D B7 Em7 A7

C D B7 Em7 A7 C

D B7 Em7 A7 **C** C D B7

Em7 A7 C D B7 Em7

A7 C D B7 Em7 A7

C D B7 Em7 A7 C

D B⁷ E_{MI}⁷ A⁷ C D B⁷
 E_{MI}⁷ A⁷ C D B⁷ E_{MI}⁷
 A⁷ C D B⁷ E_{MI}⁷ A⁷
 C D B⁷ E_{MI}⁷ A⁷ C
 D B⁷ E_{MI}⁷ A⁷ D NC
 A¹³ NC A¹³
 NC A¹³
 NC A¹³ (ad lib)

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Six staves of musical notation showing various rhythmic variations for a bass line exercise.

Guaracha 2-3
(perc. break)

Guaracha 2-3
(perc. break)

A G MI^7 A MI^7

Allegretto

Chord symbols: G_{m7} , A_{m7} , G_{m7} , A_{m7} , B^b_{m7} , E^b7 , A_{m7} , $D7$, B , G_{m7} , A_{m7} , G_{m7} , A_{m7} , B^b_{m7} , E^b7 , A_{m7} , $D7$, G_{m7} , A_{m7} , G_{m7} , A_{m7} , B^b_{m7} , E^b7 , A_{m7} , $D7$, G_{m7} , A_{m7} , G_{m7} , A_{m7} , B^b_{m7} , E^b7 , A_{m7} , $D7$, G_{m7} , A_{m7} , G_{m7} , A_{m7} , B^b_{m7} , E^b7 , A_{m7} , $D7$, G_{m7} , A_{m7} , G_{m7} , A_{m7} .

The musical score consists of seven staves of music in 4/4 time. The chords and melodic patterns are as follows:

- Staff 1: $B^b_{MI}7$, E^b7 , $A_{MI}7$, $D7$, $G_{MI}7$, $A_{MI}7$
- Staff 2: $G_{MI}7$, $A_{MI}7$, $G_{MI}7$, $A_{MI}7$
- Staff 3: $B^b_{MI}7$, E^b7 , $A_{MI}7$, $D7$, $G_{MI}7$, $A_{MI}7$
- Staff 4: $G_{MI}7$, $A_{MI}7$, $G_{MI}7$, $A_{MI}7$
- Staff 5: $B^b_{MI}7$, E^b7 , $A_{MI}7$, $D7$, $G_{MI}7$, $A_{MI}7$
- Staff 6: $G_{MI}7$, $A_{MI}7$, $G_{MI}7$, $A_{MI}7$
- Staff 7: $B^b_{MI}7$, E^b7 , $A_{MI}7$, $D7$, NC, C^{13} , NC

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

A musical staff showing a variation of the bass line exercise, featuring a sequence of eighth notes and quarter notes with slurs.

A musical staff showing a variation of the bass line exercise, featuring a sequence of eighth notes and quarter notes with slurs.

A musical staff showing a variation of the bass line exercise, featuring a sequence of eighth notes and quarter notes with slurs.

A musical staff showing a variation of the bass line exercise, featuring a sequence of eighth notes and quarter notes with slurs.

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A musical staff showing a variation of the bass line exercise, featuring a sequence of eighth notes and quarter notes with slurs.

A musical staff showing a variation of the bass line exercise, featuring a sequence of eighth notes and quarter notes with slurs.

Guaracha 2-3

CD Two
TRACK #4

A G_{MA}^7 C_{MA}^7 F^7 E^7 A^7

A_{MI}^7 D D^7 G_{MA}^7 C_{MA}^7

F^7 E^7 A_{MI}^7 D^7 G_{MA}^9

$F\#_{MI}^{7(b5)} B^7$ E_{MI} $F\#_{MI}^{7(b5)} B^7$ E_{MI}

$F\#_{MI}^{7(b5)} B^7$ E_{MI} A_{MI}^7 D^7 G_{MA}^9

G_{b6}^9 F^{13} $E^{7(b9)}$ A_{MI}^7 D^7 3

G_{MA}^7 A_{MI}^7 D^7 G_{MA}^7 C_{MA}^7 F^7

E^7 A^7 A_{MI}^7 D D^7

G_{MA}^7 3 C_{MA}^7 F^7 E^7 A_{MI}^7

D^7 G_{MA}^9 $F\#_{MI}^{7(b5)} B^7$ E_{MI}

F#_{MI}^{7(b5)} B⁷ E_{MI} F#_{MI}^{7(b5)} B⁷ E_{MI} A_{MI}⁷
 D⁷ G_{MA}⁹ G^{b6}₉ F¹³ E^{7(b9)}
 A_{MI}⁷ D⁷ G¹³ G^{b13} F¹³ NC B E_{MI}
 C⁷ F#_{MI}^{7(b5)} B⁷ E_{MI} E_{MI} C⁷
 F#_{MI}^{7(b5)} B⁷ E_{MI} (E_{MI}) C⁷ F#_{MI}^{7(b5)} B⁷
 E_{MI} (E_{MI}) C⁷ F#_{MI}^{7(b5)} B⁷ E_{MI}
 (E_{MI}) C⁷ F#_{MI}^{7(b5)} B⁷ E_{MI} (E_{MI})
 C⁷ F#_{MI}^{7(b5)} B⁷ E_{MI} (E_{MI}) C⁷
 F#_{MI}^{7(b5)} B⁷ E_{MI} (E_{MI}) C⁷ F#_{MI}^{7(b5)} B⁷
 E_{MI} (E_{MI}) C⁷ F#_{MI}^{7(b5)} B⁷ E_{MI}
 (E_{MI}) C⁷ F#_{MI}^{7(b5)} B⁷ E_{MI} (E_{MI})

C⁷ F[#]m^{7(b5)} B⁷ E_m (E_m) C⁷
 F[#]m^{7(b5)} B⁷ E_m (E_m) C⁷ F[#]m^{7(b5)} B⁷
 E_m (E_m) C⁷ F[#]m^{7(b5)} B⁷ E_m
 (E_m) C⁷ F[#]m^{7(b5)} B⁷ E_m (E_m)
 C⁷ F[#]m^{7(b5)} B⁷ E_m (E_m) C⁷
 F[#]m^{7(b5)} B⁷ E_m (E_m) C⁷ F[#]m^{7(b5)} B⁷
 E_m C NC

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Guaracha 3-2

(piano + clave)

CD Two
TRACK #5

(piano + clave)

A D⁷ G^{M1} C⁷

The musical score is written for piano and clave in 2/4 time. It begins with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a whole rest, followed by a half rest, and then a quarter note G4 with a grace note. The subsequent ten staves are marked with a box labeled 'A' and contain a repeating melodic pattern. The pattern consists of a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and an eighth note A4. This pattern is repeated across the staves, with chord changes indicated by letters above the notes. The chords are D⁷, G^{M1}, and C⁷. The G^{M1} chord is only present in the first staff of the 'A' section. The C⁷ chord is present in the second, fourth, sixth, eighth, and tenth staves. The D⁷ chord is present in the first, third, fifth, seventh, and ninth staves. The melodic pattern is repeated ten times, with the final staff ending on a quarter note G4 with a grace note.

This page of musical notation, numbered 101, displays a sequence of 12 staves of music. The key signature is D major, indicated by two sharps (F# and C#) at the beginning of the first staff. The notation is primarily for guitar, featuring a mix of chords and melodic lines. The chords are labeled as D7 and C7, with D7 appearing on the first staff of each pair and C7 on the second. The melodic lines are written in a single voice, often using slurs and ties to connect notes across measures. The music is organized into six pairs of staves, each pair representing a measure of music. The notation includes various note values, including eighth and sixteenth notes, and rests. The overall style is that of a standard musical score for guitar, with clear chord markings and melodic notation.

D7 C7
 D7 C7
 D7 C7
 D7 C7
 D7 C7
 D7 C7
 D7 C7
 D7 C7
 D7 C7
 D7 C7
 (Fade out)

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

x x x x x x x x
 x x x x x x x x
 x x x x x x x x
 x x x x x x x x
 x x x x x x x x
 x x x x x x x x

Following are some beautiful but relatively complex bass lines for you to study and add to your repertoire (with due caution for the groove, of course!). There is no CD track for these phrases but try playing the rhythms with any CD track you want.

1) $C^{\#}_{MI}$ $F^{\#7}$ $D^{\#}_{MI} 7(b5)$ $G^{\#7}(b9)$

2) $C^{\#}_{MI}$ $F^{\#7}$ $D^{\#}_{MI} 7(b5)$ $G^{\#7}(b9)$

3) (2-3) C D $E_{MI} 7$ A^7

4) (2-3) E^7 A_{MI} D

5) (3-2) D^7

6) (2-3) F B^b C $A/C^{\#}$ D_{MI}

7) (3-2) A^7 B^7 E D $E^7/G^{\#}$

8) (2-3) C_{MI} $G^7(b9)$ C_{MI}

9) (3-2) $F_{MA} 7$ $E^7(alt)$ A_{MI} $G_{MI} 7$ C^7

10) $B^b_{MI} 6$ $C^7(b9)$ F_{MI}

11) G_{MI} C_{MI} $A_{MI}^{7(b5)}$ D^7

12) (2-3) $A_{MI}^{7(b5)}$ D^7 G_{MI} F_{MI}^7 B^b7 $E^b_{MA}^7$

13) (2-3) $E^b_{MA}^7$ $A^b_{MA}^7$

14) (2-3) C_{MI}^9 $C^{\#}/B$

15) (2-3) $C^{\#}/B$ $D^{7(+9)}$

16) F^9_{sus}

17) (2-3) A_{MI} D_{MI} G^7 A_{MI}

18) (3-2) C F^6 G C

19) (3-2) D^9 F^9 E^b9 D^9 (b)

20) G^9 E^7

21)  **A_{MI}⁷** **D^{7(b9)}** **G_{MI}⁷**

22)  **F_{MI}** **D^{b7}** **C⁷** **F_{MI}** **D^{b7}** **C⁷**

+ = slapped note

The following are bass fills, not tumbao variations

 **B_{MI}^{7(b5)}** **E⁷** 8va ----- **A_{MI}**
 **D⁷**
 **G_{MI}⁷** **C_{MI}**
 **A_{MI}⁹**
 **E^b_{MA}⁷** **A¹³_{SUS}** **A^{b13}_{SUS}**
 **C_{MI}**

SECTION TWO - OTHER AFRO-CUBAN STYLES

CHAPTER SIX - Cha-Cha-Chá and its Variations

The original cha-cha-chá bass rhythms are as follows:



When you play along with the following track, mix these variations together as your ear dictates. There is no clave direction in a cha-cha-chá.

CD Two
TRACK #6

Cha-cha-chá

A $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 C^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 G_{MI}^6

C_{MI}^7 F^7 B_{bMA}^7 E_{b7} $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 G_{MI}^6

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 C^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 G_{MI}^6

C_{MI}^7 F^7 B_{bMA}^7 E_{b7} $A_{MI}^{7(b5)}$ D^7 G_{MI}

B $C_{MI}^{7(b5)}$ F^7 B_{bMI}^7 E_{b7} $C_{MI}^{7(b5)}$ F^7 B_{bMI}^7 E_{b7}

E_{bMI}^7 A_{b7} D_{bMA}^7 G_{b7} $C_{MI}^{7(b5)}$ F^7 B_{bMI}^7 E_{b7}

$C_{MI}^{7(b5)}$ F^7 B_{bMI}^7 E_{b7} $C_{MI}^{7(b5)}$ F^7 B_{bMI}^7 E_{b7}

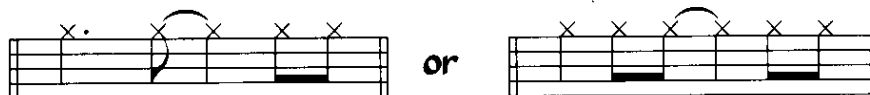


On this next track, the bass will go through the variations shown below, each one integrated into a more standard cha-cha-chá groove. As before, after you have listened to Oscar play through the exercise, go back and play each variation through the entire track until it is firmly embedded in your subconscious. Otherwise, the odds are that you won't retain this information when you need it - on the gig!

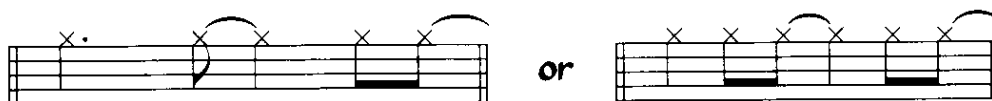
The rhythm below is widely used in cha-cha-chás, as well as bossa nova and other styles of music. It is usually used in combination with other cha-cha-chá rhythms instead of by itself.



These rhythms are a more modern version of the cha-cha-chá, where the "and of 2" is tied to beat 3.



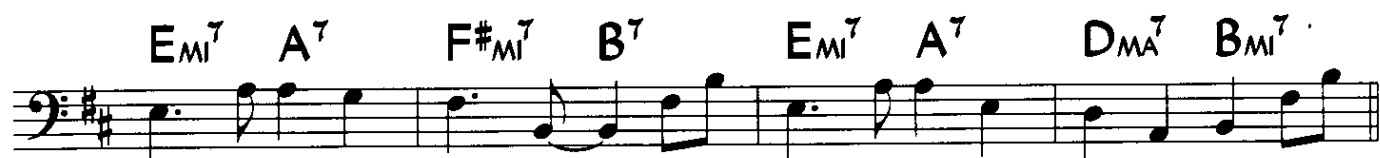
This is the same as variation #2, but the "and of 4" is tied to beat 1 of the next bar. Typically this is played as a two bar figure with no tie between bars 2 and 3.



Adding extra eighth notes leading up to the "and of 2" and beat 4 or the "and of 4" creates a busier, jazz-like version of the cha-cha-chá, heard in a lot of contemporary Latin music. (The rhythm written here is only one possibility among many.)



As with the tumbao, you can and should make up and practice more four bar phrases for yourself, using the material given.



Here is an exercise using the variations we have looked at so far and some new ones as well.

CD Two
TRACK #8

Cha-cha-chá

NC

A F

G_{MI}⁷ C⁷



G_{MI}⁷ C⁷ F_{MA}⁷ F_{MA}⁶ F G_{MI}⁷ C⁷



G_{MI}⁷ C⁷ F_{MA}⁷ F_{MA}⁶ F G_{MI}⁷ C⁷



G_{MI}⁷ C⁷ F_{MA}⁷ F_{MA}⁶ F G_{MI}⁷ C⁷



G_{MI}⁷ C⁷ F_{MA}⁷ F_{MA}⁶ F G_{MI}⁷ C⁷



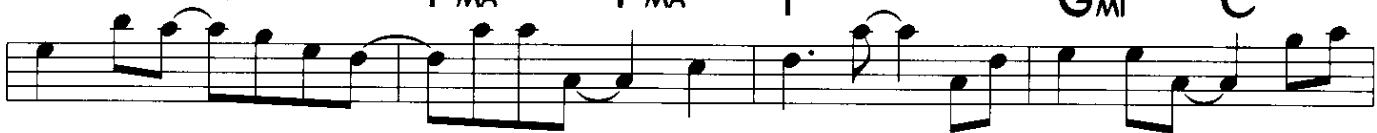
G_{MI}⁷ C⁷ F_{MA}⁷ F_{MA}⁶ F G_{MI}⁷ C⁷



G_{MI}⁷ C⁷ F_{MA}⁷ F_{MA}⁶ **B** F G_{MI}⁷ C⁷



G_{MI}⁷ C⁷ F_{MA}⁷ F_{MA}⁶ F G_{MI}⁷ C⁷



G_{MI}⁷ C⁷ F_{MA}⁷ F_{MA}⁶ F G_{MI}⁷ C⁷



Chord progression for the first six staves:

Staff 1: G_{MI}^7 C^7 F_{MA}^7 F_{MA}^6 F G_{MI}^7 C^7

Staff 2: G_{MI}^7 C^7 F_{MA}^7 F_{MA}^6 F G_{MI}^7 C^7

Staff 3: G_{MI}^7 C^7 F_{MA}^7 F_{MA}^6 F G_{MI}^7 C^7

Staff 4: G_{MI}^7 C^7 F_{MA}^7 F_{MA}^6 F G_{MI}^7 C^7

Staff 5: G_{MI}^7 C^7 F_{MA}^7 F_{MA}^6 F G_{MI}^7 C^7

Staff 6: G_{MI}^7 C^7 F_{MA}^7 F_{MA}^6 F G_{MI}^7 C^7

Staff 7: N.C. F_{MA}^6 (^)

Here is Oscar playing on the chord changes to Peruchin's arrangement of "Dejala Que Siga Andando" by Mendez & Bolaños. Again, it will be worth your while to take the rhythm of each four bar phrase of this transcription and play it through the entire track until it is yours.

CD Two
TRACK #9

Cha-cha-chá

A_{MI}^9 A_{bMI}^9 D_{b13} G_{MI}^9 $C^7(\sharp 9)$

A G_{MI}^7 C^7 G_{MI}^7 C^7 F_{MA}^9 G_{MI}^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7 G^7 G_{MI}^7 C^7

G_{MI}^7 C^7 G_{MI}^7 C^7 F_{MA}^9 G_{MI}^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7 G_{MI}^7 C^7 F

B C_{MI}^7 F^7 B_{bMA}^9

B_{bMI}^7 E_{b7} A_{bMA}^7 G_{MI}^7 C^7

C G_{MI}^7 C^7 G_{MI}^7 C^7 F_{MA}^9 G_{MI}^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7 G_{MI}^7 C^7 F $D^7(\sharp 9)$

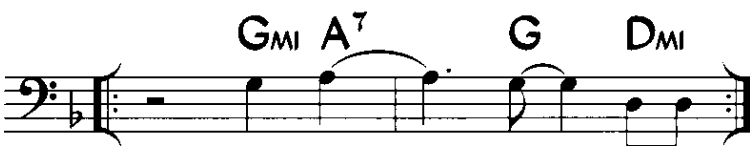
A² G_{MI}^7 C^7 G_{MI}^7 C^7 F_{MA}^9 G_{MI}^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7 G^7 G_{MI}^7 C^7

G mi^7 C 7 G mi^7 C 7 F ma^9 G mi^7 A mi^7 D 7
 B $\text{mi}^7(\text{b}5)$ E 7 A mi^7 D 7 G mi^7 C 7 F
 B 2 C mi^7 F 7 B bma^9 E b^7
 B bmi^7 E b^7 A bma^7 G mi^7 C 7
 C 2 G mi^7 C 7 G mi^7 C 7 F ma^9 G mi^7 A mi^7 D 7
 B $\text{mi}^7(\text{b}5)$ E 7 A mi^7 D 7 G mi^7 C 7 F D $^7(\#9)$
 D G mi^7 C 7 F D $^7(\#9)$ G mi^7 C 7 F D $^7(\#9)$
 G mi^7 C 7 F D $^7(\#9)$ G mi^7 C 7 F
 G mi^7 C 7 F D $^7(\#9)$ G mi^7 C 7 F D $^7(\#9)$
 G mi^7 C 7 F D $^7(\#9)$ G mi^7 C 7 F NC
 B $\text{mi}^7(\text{b}5)$ B b^{13} A mi^9 A b^9 G mi^9 G b^9 F ma^9 G/F

Here are a few more miscellaneous cha-cha-chá bass lines that you should look at and add to your list of possibilities. (There is no CD track for these phrases.)

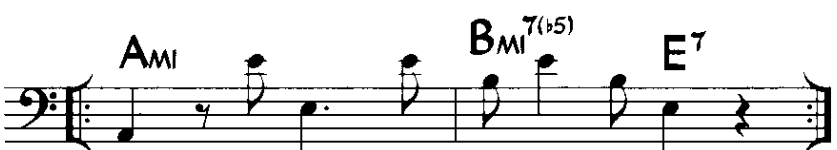
- 1) 

1) C_{MI}^9 B^b6 $A^b_{MA}7$ $G7$
- 2) 

2) G_{MI} $A7$ G D_{MI}
- 3) 

3) $F_{MA}7$ $B^b7(\#11)$ $D^b_{MA}7$ $C7(alt.)$
- 4) 

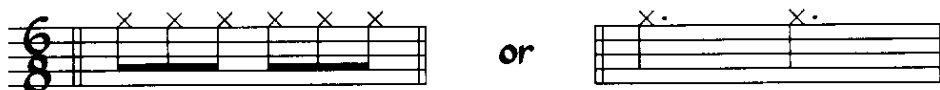
4) $A7$ $D6$
- 5) 

5) A_{MI} $D7$ (old style cha-cha-chá)
- 6) 

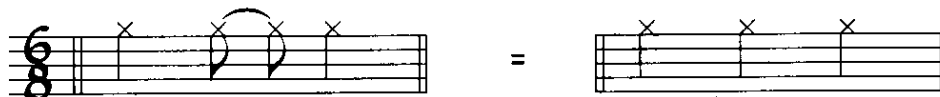
6) A_{MI} $B^b_{MI}7(b5)$ $E7$

CHAPTER SEVEN - Afro Lines in 6

The African influence in Afro-Cuban music is most strongly felt in those pieces that are played in 6/8 (sometimes written as 3/4 or 12/8). The basic pulse is usually two dotted quarter notes per bar subdivided into two groups of three eighth notes each, as follows:



The rhythmic complexity appears when you play three notes against this basic two pulse, as follows:



As you can see, these triplets (three against a two pulse) are written here as quarter notes and can easily become the dominant pulse that you feel, but be sure you can also feel them as a polyrhythm against the basic two beats per bar. It is the rhythmic tension of two against three that gives the Afro 6/8 groove its intensity. The following exercises are designed to show you how this all works. As before, integrating the rhythms written at the end of the transcriptions into your own playing is what will help you the most. So make sure you work on each of them, one at a time.

**CD Two
TRACK #10**

Afro-Cuban 6/8



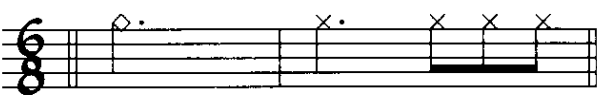
A musical score for a single melodic line in bass clef, spanning 10 staves. The key signature has one flat (B-flat). The score features a sequence of chords: A7(b9)(#5), Dm11, Gm9, and A7(b9)(#5). The melody consists of eighth and quarter notes, often beamed in pairs, with some measures containing rests. The overall feel is that of a jazz or blues exercise.

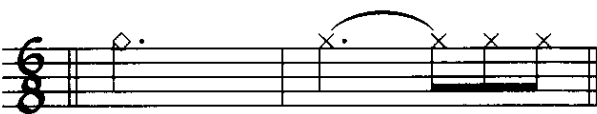
Chords indicated above the staff:

- Staff 1: A7(b9)(#5), Dm11
- Staff 2: Gm9, A7(b9)(#5), Dm11
- Staff 3: Gm9, A7(b9)(#5)
- Staff 4: Dm11, Gm9
- Staff 5: A7(b9)(#5), Dm11
- Staff 6: Gm9, A7(b9)(#5), Dm11
- Staff 7: Gm9, A7(b9)(#5)
- Staff 8: Dm11, Gm9
- Staff 9: A7(b9)(#5), Dm11
- Staff 10: Gm9, A7(b9)(#5), Dm11

The image shows a musical score for the song "The Rose Tree". It includes a piano accompaniment and a vocal line. The piano part is written on seven staves, featuring a variety of chords including Dm11, Gm9, and A7(b9). The vocal line is on a single staff, starting with a "B" section marked with a repeat sign and a "3 x's" instruction. The key signature has one flat (Bb) and the time signature is 4/4.

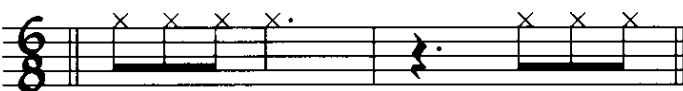
Here are some two bar 6/8 figures for you to practice along with this track.

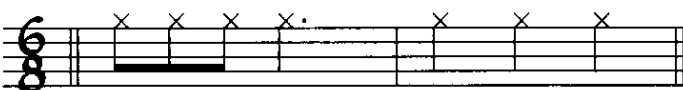
a) 

b) 

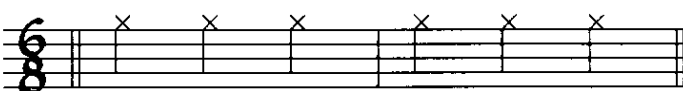
c) 

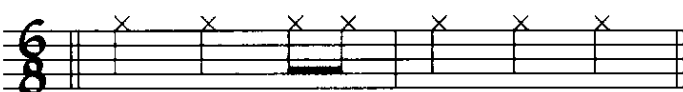
d) 

e) 

f) 

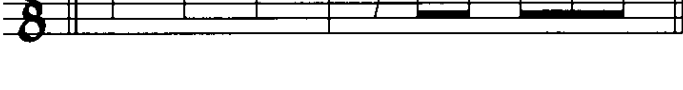
g) 

h) 

i) 

j) 

k) 

l) 



Ray Barretto and Oscar Stagnaro

Next, we have some 6/8 figures with more advanced syncopations in them. Be sure you can feel the two pulses in each bar, even when three quarter notes per bar are used.

CD Two
TRACK #11

Afro-Cuban 6/8 (fast)

(perc.)

A C^9_{sus}

C^9_{sus} B^b9_{sus}

C^9_{sus} B^b9_{sus}

B^b9_{sus} A^b9_{sus} G^9_{sus}

F^9_{sus} G^9_{sus}

G^9_{sus} F^9_{sus}

C^9_{sus} B^b9_{sus}

B^b9_{sus} C^9_{sus}

B^b9_{sus} A^b9_{sus} G^9_{sus}

The musical score consists of ten staves of music in 6/8 time. The first staff begins with a percussion symbol (perc.) and a key signature of one flat (Bb). The music features a variety of suspended chords (sus) and syncopated rhythms. The chords are labeled as follows: C^9_{sus} , B^b9_{sus} , C^9_{sus} , B^b9_{sus} , B^b9_{sus} , A^b9_{sus} , G^9_{sus} , F^9_{sus} , G^9_{sus} , G^9_{sus} , F^9_{sus} , C^9_{sus} , B^b9_{sus} , B^b9_{sus} , C^9_{sus} , B^b9_{sus} , A^b9_{sus} , and G^9_{sus} . The rhythms include eighth notes, quarter notes, and half notes, with many measures containing syncopated patterns that emphasize the two pulses of the 6/8 time signature.

10 staves of musical notation, each featuring a melodic line with various chords indicated above the staff. The chords are:

- Staff 1: G^9_{sus} , F^9_{sus}
- Staff 2: G^9_{sus} , F^9_{sus}
- Staff 3: F^9_{sus} , C^9_{sus}
- Staff 4: B^b9_{sus} , C^9_{sus}
- Staff 5: C^9_{sus} , B^b9_{sus} , A^b9_{sus}
- Staff 6: G^9_{sus} , F^9_{sus}
- Staff 7: F^9_{sus} , G^9_{sus}
- Staff 8: F^9_{sus} , C^9_{sus}
- Staff 9: C^9_{sus} , B^b9_{sus}
- Staff 10: C^9_{sus} , B^b9_{sus}

B $\flat$ ⁹_{SUS} **G⁹_{SUS}**

F⁹_{SUS} **G⁹_{SUS}**

G⁹_{SUS} **F⁹_{SUS}**

C⁹_{SUS} **B $\flat$ ⁹_{SUS}**

B $\flat$ ⁹_{SUS} **C⁹_{SUS}**

B $\flat$ ⁹_{SUS} **A $\flat$ ⁹_{SUS}** **G⁹_{SUS}**

G⁹_{SUS} **F⁹_{SUS}**

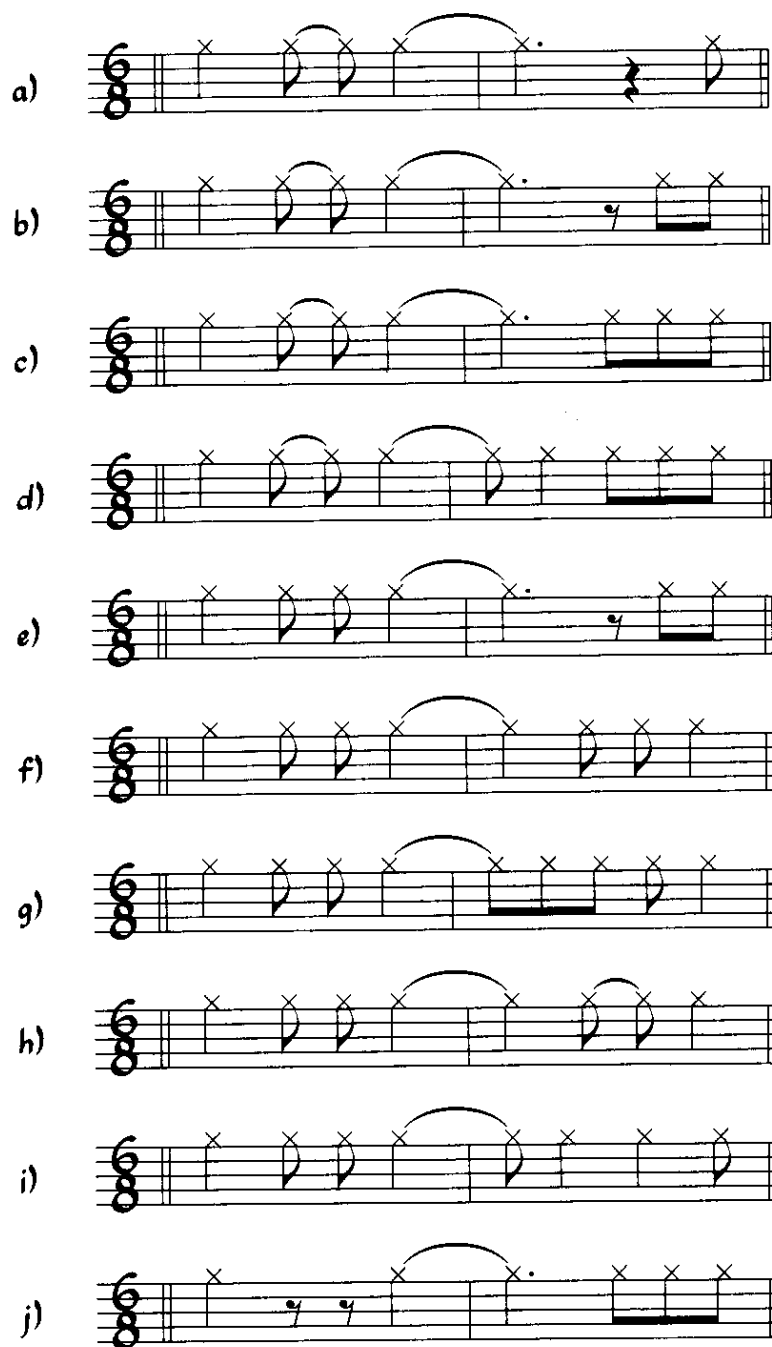
G⁹_{SUS} **F⁹_{SUS}**

F⁹_{SUS} **C⁹_{SUS}**

B $\flat$ ⁹_{SUS} **C⁹_{SUS}**

C⁹_{SUS} B^{b9}_{SUS} A^{b9}_{SUS}
 G⁹_{SUS} F⁹_{SUS}
 F⁹_{SUS} G⁹_{SUS}
 F⁹_{SUS} C⁹_{SUS}
 C⁹_{SUS} B^{b9}_{SUS}
 C⁹_{SUS} B^{b9}_{SUS}
 B^{b9}_{SUS} A^{b9}_{SUS} G⁹_{SUS}
 F⁹_{SUS} G⁹_{SUS}
 G⁹_{SUS} F⁹_{SUS}
B C⁹_{SUS} (4 x's)
 (Fine)

Here are some variations to try when playing along with the previous track.



On this track we will go from a sixteen bar 4/4 guaracha to a sixteen bar 6/8 phrase. Notice that the two basic pulses per bar stay the same throughout this time change, i.e., original half note = new dotted quarter note.

Guaracha 3-2 / 6/8

CD Two
TRACK #12

A E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7

G^7 C_{MA}^7 C_{MI}^7 F^7

$B^b_{MA}^7$ B_{MI}^7 E^7 A_{MA}^7

A_{MA}^7 E_{MI}^7 A^7 D_{MA}^7

D_{MI}^7 G^7 C_{MA}^7 C_{MI}^7

F^7 $B^b_{MA}^7$ B_{MI}^7 E^7

A_{MA}^7 (♩ = prev. ♩) **B** $A^{7(b9)}_{SUS}$ A^{13}_{SUS}

A^{13}_{SUS} $A^{7(b9)}_{SUS}$ A^{13}_{SUS}

$A^{7(b9)}_{SUS}$ A^{13}_{SUS} $A^{7(b9)}_{SUS}$

(♩ = prev. ♩) **C** E_{MI}^7 A^7

4)

DMA⁷ Dmi⁷ G⁷ CMA⁷
 CMA⁷ Cmi⁷ F⁷ B^bMA⁷
 Bmi⁷ E⁷ AMA⁷ Emi⁷
 A⁷ DMA⁷ Dmi⁷ G⁷
 CMA⁷ Cmi⁷ F⁷ B^bMA⁷
 B^bMA⁷ Bmi⁷ E⁷ AMA⁷

(♩ = prev. ♩)

D A^{7(b9)}_{SUS} A¹³_{SUS} A^{7(b9)}_{SUS}

A¹³_{SUS} A^{7(b9)}_{SUS} A¹³_{SUS}

A¹³_{SUS} A^{7(b9)}_{SUS} A¹³_{SUS}

(♩ = prev. ♩)

A¹³ **E** Emi⁷ A⁷ DMA⁷

D_{mi}⁷ G⁷ C_{MA}⁷ C_{mi}⁷ $\flat$
 F⁷ B $\flat$ _{MA}⁷ B_{mi}⁷ E⁷
 A_{MA}⁷ E_{mi}⁷ A⁷ D_{MA}⁷
 D_{MA}⁷ D_{mi}⁷ G⁷ C_{MA}⁷
 C_{mi}⁷ F⁷ B $\flat$ _{MA}⁷ B_{mi}⁷
 E⁷ A_{MA}⁷ **F** A^{7(b9)}_{SUS} A¹³_{SUS}
 (♭ = prev. ♭)
 A¹³_{SUS} A^{7(b9)}_{SUS} A¹³_{SUS} A^{7(b9)}_{SUS}
 A^{7(b9)}_{SUS} A¹³_{SUS} A^{7(b9)}_{SUS} A¹³_{SUS}
 A¹³_{SUS} A^{7(b9)}_{SUS} A¹³_{SUS}
 A^{7(b9)}_{SUS} A¹³_{SUS}

CHAPTER EIGHT - Contemporary Cuban-Style Bass Lines

Starting in the 1970s, first in Cuba and then in the rest of the Latin music world, the strict bass tumbao gradually has given way to newer types of bass lines, at least among the younger, "cutting edge" dance bands. The most widespread of these forms of Cuban music is the Songo. This next track will give you a sample of this groove, originated by bassist Juan Formell, leader of the Cuban band Los Van Van.

CD Two
TRACK #13

Songo 2-3

N.C.

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two systems of staves. The first system contains four staves of music, starting with a 'N.C.' (No Chords) instruction. The second system contains eight staves of music, starting with a boxed 'A' indicating the beginning of a section. Chords are indicated above the notes on several staves. A triplet of eighth notes is marked with a '3' and a bracket on the fifth staff of the second system.

Chords indicated in the score:

- Staff 5 (first system): D⁷, C⁷, G, C, G
- Staff 6 (second system): D⁷, C⁷, G, F#_M^{7(b5)}, B⁷, E_M⁷
- Staff 7 (second system): E_M⁷, A⁷, D⁷, C⁷
- Staff 8 (second system): G, D⁷, G, C, G
- Staff 9 (second system): D⁷, C⁷, G, C, G
- Staff 10 (second system): D⁷, C⁷, G, F#_M^{7(b5)}, B⁷, E_M⁷

EMI⁷ A⁷ D⁷ C⁷

G D⁷ G C G

D⁷ C⁷ G C G

D⁷ C⁷ G F[#]MI^{7(b5)} B⁷ EMI⁷

EMI⁷ A⁷ D⁷ C⁷

G D⁷ G C G

D⁷ C⁷ G C G

D⁷ C⁷ G F[#]MI^{7(b5)} B⁷ EMI⁷

EMI⁷ A⁷ D⁷ C⁷

G D⁷ G C G

B NC

(NC.)

The musical score consists of 11 staves of music. The first three staves are in the key of D major (one sharp) and do not have a time signature. The fourth staff begins with a 'C' time signature and a 'D7' chord. The subsequent staves continue with a sequence of chords: D7, Emi, D7, Emi, D7, Emi, D7, Emi, D7, Emi, and D7. The music is written in a style typical of guitar notation, with various note values, rests, and accidentals.

Chords indicated above the staves:

- Staff 4: D7
- Staff 5: Emi
- Staff 6: D7
- Staff 7: Emi
- Staff 8: D7
- Staff 9: Emi
- Staff 10: D7
- Staff 11: Emi
- Staff 12: D7
- Staff 13: Emi
- Staff 14: D7

EMI D⁷ EMI

D⁷ EMI

D⁷ EMI D⁷

EMI D⁷

EMI D⁷ EMI

D⁷ EMI

D⁷ EMI D⁷

EMI D⁷ EMI

D⁷ EMI

NC.

(fine)

(4 x's)

Here are some recorded Songo-style bass lines for you to study, along with short descriptions of each. There is no CD track for these short examples but try playing the rhythmic approach of one of them at a time along with a CD track from this chapter.

a) Notice the use of arpeggios here as well as beat 4 and

La Resolucion (2-3)

♩ = 152

D C G A

D C G C NC

Que es lo que tiene (2-3)

♩ = 168

A m7 D7 B m7 E7

Note the use of the major 7th here as well as the '4 and' figure tied to the next bar.

A m7 A m7 D7 G C7 G E7

The rhythm of bars 1 and 3 here are often played by Juan Formel.

A m7 D7 B m7 E7

c) Tumbao-like line but using more space gives it a different swing. Note the use of the F on the G7 chord.

El Buena Gente (2-3)

♩ = 212

G7

C m7 Bb Ab G7

d) Notice here that the 'and of 4' is tied over from the first bar of this two bar pattern, but not on the second bar.

La Havana Si (2-3)

♩ = 198

A G A G B_{Mi}⁷ G B_{Mi}⁷ E⁷



e) Note the use of arpeggios here, the tied over note on the 'and of 4' and the timbales rhythm in bars 3, 4 and 6.

Diferente y Especial (3-2)

♩ = 194

D D^{b7} F^{#Mi} C⁷ B⁷



f) This is like a montuno line that defines the harmony by itself, using various versions of 7th chords.

Disco Azucar (3-2)

♩ = 206

F_{Mi} G⁷ C⁷



g) This excerpt uses quarter notes typical of the Timba groove, mixed with eighth notes typical of the Songo and the rhythm of the Bomba in bar 2.

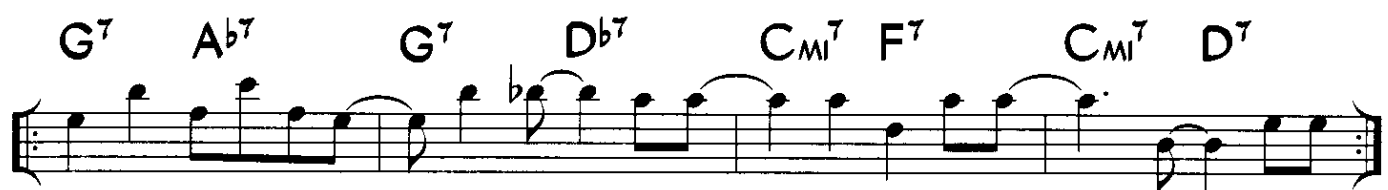
Hay Mujeres (2-3)

♩ = 154

C_{Mi}⁷ G⁷ A^{b7} G⁷ C_{Mi}⁷ D^{b7}



This second excerpt from the same tune uses a busier line with eighth note anticipations.



h) Notice that this line uses the 3rd of the chord instead of the root in the second bar.

Esto te pone la cabeza mala (2-3)



Here is a second variation of this idea, using a rhythm in bars 3 and 4 that is almost like a Soca feel.



i) A combination of a Cachao-like descarga rhythm with a Bomba in bar 2 and a Timba feel in bar 3.

Mandalo y ven (2-3)



j) Note the arpeggio in bar 1 and the use of the fifth of the chord to start bar 3.

Que le den candela (3-2)

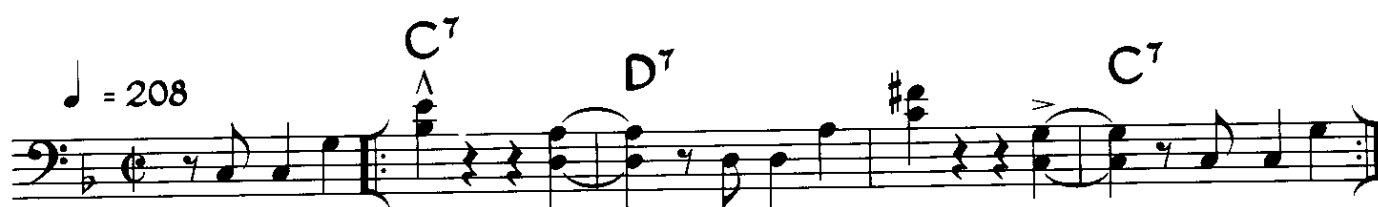


Here are some other "post-tumbao" Cuban-style bass lines for you to look over.

Sal Cuevas / Agua a la Candela / Sonora Ponceña (2-3)



Sal Cuevas / Soy Dichoso / Ray Barreto (2-3)



Feliciano Arango / Dime lo que tu sabes / Isaac Delgado (3-2)



Chords: B^7_{sus} , $C^\#m^7$, C^7 , B^9 , $C^\#m^7$, $C^\#_{sus}$, C_{sus} , B_{sus}

Feliciano Arango / Santa Palabra / NG la Banda (2-3)

$\text{♩} = 180$

Chords: F , C^7 , A_{m7} , G^7 , C^7

Oscar Hernandez / Dile que vuelva / AfroCuba (2-3)

$\text{♩} = 204$

Chords: F_{m7} , B^b7 , $G_{m7}^{(b5)}$, C^7 , F_{m7} , B^b7 , E^b_{m7} , A^b7 , G_{m7} , C^7

Para Ti / Machito

$\text{♩} = 141$

Chords: C , A^7 , D_{m7} , G^7

El Divorcio / Arsenio Rodriguez (2-3)

$\text{♩} = 184$

Chords: F , G^7 , A_m

Reunion / Paquito D'Rivera

Chords: C^7_{sus}

Here is another example of Oscar playing in a contemporary Latin dance style, this time featuring his mastery of the slap bass technique.

CD Two
TRACK #14

Timba-Funk 3-2

N.C.
(thumb/slaps)

A D_{MI}^{11} C^{13}_{SUS} B^b_9 $A^7(\flat_9 \sharp_5)$ D_{MI}^{11}

B D_{MI} (G^7) C B^b A^7 D_{MI}

Sheet music for guitar, featuring two systems of six staves each. The music is written in bass clef with a key signature of one flat (Bb). The first system is marked with a 'C' in a box, and the second system is marked with a 'D' in a box. The music consists of a continuous melody with various chords and articulations.

System 1 (C):

- Staff 1: Chords D^{MI}, G⁷, C, B^b, A⁷, D^{MI}. Includes a circled '8' and a circled '26'.
- Staff 2: Chords D^{MI}, G⁷, C, B^b, A⁷, D^{MI}.
- Staff 3: Chords D^{MI}, G⁷, C, B^b, A⁷, D^{MI}.
- Staff 4: Chords D^{MI}, G⁷, C, B^b, A⁷, D^{MI}.

System 2 (D):

- Staff 5: Chords D^{MI}, G⁷, C, B^b, A⁷, D^{MI}.
- Staff 6: Chords D^{MI}, G⁷, C, B^b, A⁷, D^{MI}.
- Staff 7: Chords D^{MI}, G⁷, C, B^b, A⁷, D^{MI}.
- Staff 8: Chords D^{MI}, G⁷, C, B^b, A⁷, D^{MI}.

The music includes various articulations such as accents (^), slurs, and breath marks (v). The chords are indicated above the staff lines.

E DMI⁷ G⁷ C B^b A⁷ DMI⁷

F DMI⁷ G⁷ C B^b A⁷ DMI⁷

G DMI¹¹ C¹³_{SUS} B^{b9} A^{7(b9)(#5)} DMI¹¹

The musical score is divided into two systems, each containing five staves. The first system features a complex harmonic structure with chords such as DMI^{11} , C^{13}_{sus} , Bb^9 , $A^7(b^9_{\#5})$, and DMI^{11} . The second system, marked with an 'H' in a box, features a simpler harmonic structure with chords such as DMI , G^7 , C^7 , Bb , and A^7 . The notation includes various musical symbols such as notes, rests, and dynamic markings.

Songo 3-2

NC. (perc. fills) (3 x's)

NC. (perc. break)

A D⁷ G G[#] A⁷ A⁷ A^{#dim.}

B_{MI} B_{MI} B^{b7} A⁷ E^{b7}

D⁷ G G[#] A⁷ A⁷ A^{#dim.}

B_{MI} B_{MI} B^{b7} A⁷ E^{b7}

D⁷ G G[#] A⁷ A⁷ A^{#dim.}

B_{MI} B_{MI} B^{b7} A⁷ E^{b7}

D⁷ G G[#] A⁷ A⁷ A^{#dim.}

B_{MI} B_{MI} B^{b7} A⁷ E^{b7}

D⁷ G G[#] A⁷ A⁷ A^{#dim.}

B_{MI} B_{MI} B^{b7} A⁷ E^{b7}

This musical score is for guitar, presented in ten systems, each with two staves. The top staff of each system features a melody with the following chords: D⁷, G, G[#], A⁷, A⁷, and A^{#dim.}. The bottom staff features a bass line with the following chords: B_{MI}, B_{MI}, B^{b7}, A⁷, and E^{b7}. The melody includes triplets in the first system and the fifth system. The bass line includes a triplet in the second system. The key signature is one sharp (F#).

Chords: B_{MI} , D^7 , G , $G^\sharp$, A^7 , $A^\sharp dim.$, B_{MI} , B_{MI} , B^b7 , E^b7 .

Section B: **B** NC. (4 x's)

Section C: **C** NC. (9 x's)

Section NC: NC.

SECTION THREE - BRAZILIAN BASS LINES

CHAPTER NINE - Samba Bass Lines

The most common samba bass rhythm is shown below. Typically the root is played on beat 1 and the fifth (below the root, if possible) is played on beat 3.



Here is a transcription of Oscar's playing this basic samba groove on the changes to "Rio" by Roberto Menescal & Ronaldo Boscoli. Notice how he articulates each note. Since the note choices and rhythms are pretty simple here, it is the feeling and clarity of each note that makes this groove work.

CD Two
TRACK #16

Samba $\text{♩} = 96+$

A E_{MI}⁹ A¹³ E_{MI}⁹ A¹³ D_{MA}⁹ G¹³

F_{MI}⁹ B¹³ B^{7(b9)} **B** E_{MI}⁹ A¹³ E_{MI}⁹ A¹³

D_{MA}⁹ G¹³ F_{MA}⁹ B¹³_{SUS} B¹³ **C** E_{MA}⁹

A^{9(b5)} D_{MA}⁹ G^{9(b5)}

D C_{MI}⁹ F_{MI}⁹ C_{MI}⁹ F_{MI}⁹ E_{MI}⁹ A¹³

G_{MI}⁹ C¹³ F_{MI}⁹ B^{7(b9)} E_{MI}⁹ A¹³

E_{MI}⁹ A¹³ **E** (2nd chorus) E_{MI}⁹ A¹³ E_{MI}⁹ A¹³

D MA⁹ **G**¹³ **F**[#] MI⁹ **B**¹³ **B**^{7(b9)} **F** **E** MI⁹ **A**¹³
E MI⁹ **A**¹³ **A**^{13(b9)} **D** MA⁹ **G**¹³ **F**[#] MA⁹ **B**^{13 sus} **B**¹³
G **E** MA⁹ **A**^{9(b5)} **D** MA⁹
G^{9(b5)} **H** **C**[#] MI⁹ **F**^{#9} **C** MI⁹ **F**⁹
E MI⁹ **A**¹³ **G** MI⁹ **C**¹³ **F**[#] MI⁹ **B**^{7(b9)}
E MI⁹ **A**¹³ **E** MI⁹ **A**¹³ **I** **E** MI⁹ **A**¹³ (3rd chorus)
E MI⁹ **A**¹³ **D** MA⁹ **G**¹³ **F**[#] MI⁹ **B**¹³ **B**^{7(b9)} (**E** MI⁹)
J **E** MI⁹ **A**¹³ **E** MI⁹ **A**¹³ **D** MA⁹ **G**¹³
F[#] MA⁹ **B**^{13 sus} **B**¹³ **K** **E** MA⁹ **A**^{9(b5)}
D MA⁹ **G**^{9(b5)} **L** **C**[#] MI⁹ **F**^{#9}



Here is Oscar playing a samba and creating rhythmic interest by varying the basic samba figure somewhat. Try analyzing how he does that on this track and then take one variation at a time through the changes of this happy little tune.

CD Two
TRACK #17

Samba $\text{♩} = 102$

A D_{MI}^7 G^7 C_{MI}^7 F^7 D_{MI}^7 G^7

C_{MI}^7 F^7 **B** D_{MI}^7 G^7 C_{MI}^7 F^7

D_{MI}^7 G^7 C_{MI}^7 F^7 D_{MI}^7 G^7

C_{MI}^7 F^7 D_{MI}^7 G^7 C_{MI}^7 F^7

C D_{MI}^7 G^7 C_{MI}^7 F^7 D_{MI}^7 G^7

C_{MI}^7 F^7 D_{MI}^7 G^7 C_{MI}^7 F^7

D_{MI}^7 G^7 C_{MI}^7 F^7 **D** D_{MI}^7 G^7 (2nd chorus)

C_{MI}^7 F^7 D_{MI}^7 G^7 C_{MI}^7 F^7

E D_{MI}^7 G^7 C_{MI}^7 F^7 D_{MI}^7 G^7

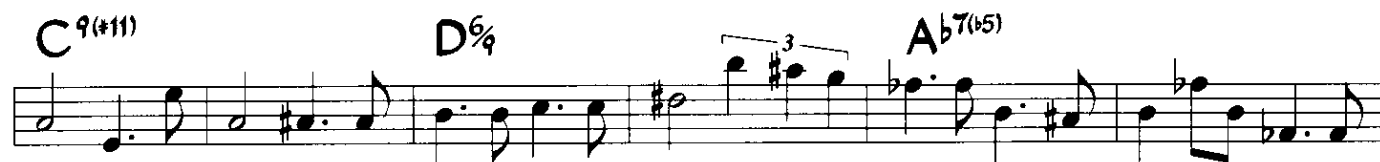
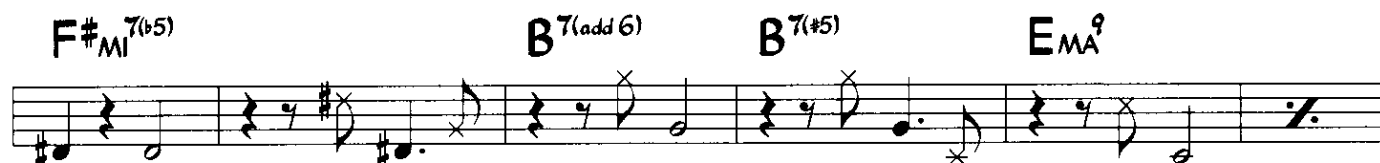
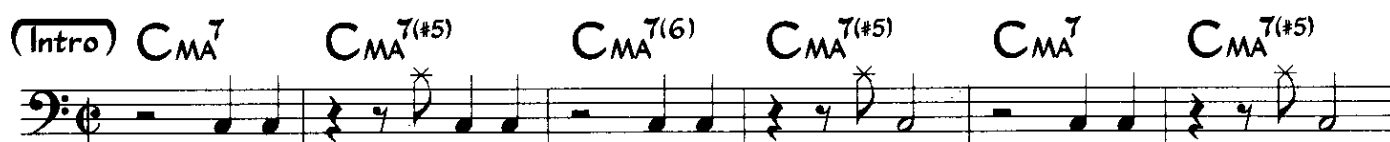
C_{Mi}⁷ F⁷ D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷
 D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷ [F] D_{Mi}⁷
 G⁷ C_{Mi}⁷ F⁷ D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷
 D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷ D_{Mi}⁷ G⁷
 (3rd chorus)
 C_{Mi}⁷ F⁷ [G] D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷
 D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷ [H] D_{Mi}⁷ G⁷
 C_{Mi}⁷ F⁷ D_{Mi}⁷ G⁷ C_{Mi}⁷
 F⁷ D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷
 D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷ B^b_{MA}⁷
 (Freely)

- 149 The most common variation of the samba bass groove is to accent beat 3 of each bar. Here are a couple of ways to articulate this idea, which is designed to simulate the sound of the big bass drum, the *surdo*, in a street samba ensemble. On this track Oscar demonstrates how this is done (as well as how to keep a samba rhythmically interesting without sacrificing the groove) on the chords of Gonzaguinha's beautiful tune "E"



CD Two
TRACK #18

Samba $\text{♩} = 112$



Staff 1: G_{MA}^7 $C^9(\#11)$ B^9 $D^\#$ $F^\#$
Staff 2: B^9 $F^\#$ B C E_{MI}^9 G_{MI}^6 $B^\flat$ A^7
Staff 3: D_{MA}^9 $E_{bMI}^7(\flat 5)$ $A^{\flat 7}(\#9)$ E_{MA}^9
Staff 4: G^9 D $F^\#_{MI}^9$ E_{MI}^9
Staff 5: $F^\#_{MI}^9$ E_{MI}^9 $F^\#_{MI}^9$ (triplets)
Staff 6: E F/G F^+/G F^6/G F^+/G F^6/G F^+/G F^6/G G
Staff 7 (2nd chorus): F $C_{MA}^7(6)$ $C_{MA}^7(\#5)$ $C_{MA}^7(6)$ $C_{MA}^7(\#5)$ $C_{MA}^7(6)$ $C_{MA}^7(\#5)$
Staff 8: $C_{MA}^7(6)$ $C_{MA}^7(\#5)$ D_{MI}^7 $D_{MI}^{\#5}$ D_{MI}^6 $D_{MI}^{\#5}$
Staff 9: D_{MI}^7 $D_{MI}^{\#5}$ D_{MI}^6 $D_{MI}^{\#5}$ G_{MI}^9
Staff 10: C^9 G_{MI}^9 C^9

Staff 1: F_{MA}^9 $F\sharp_{MI}^{7(b5)}$
Staff 2: $B^{7(add\ 6)}$ $B^{7(\sharp 5)}$ E_{MA}^7 $F_{MI}^{7(b5)}$
Staff 3: B^b7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$
Staff 4: D_{MA}^9 A_{MI}^7 $D^{7(b9)}$ **G** G_{MA}^7
Staff 5: $C^{9(\sharp 11)}$ D^6_9 $A^b_{MI}^{7(b5)}$
Staff 6: G_{MA}^7 $C^{9(\sharp 11)}$ B^9 $D\sharp$ $F\sharp$
Staff 7: B **H** E_{MI}^9 G_{MI}^6 B^b A^7
Staff 8: D_{MA}^7 $E^b_{MI}^{7(b5)}$ $A^b_{MI}^{7(\sharp 9)}$ E_{MA}^9
Staff 9: G^9 **I** $F\sharp_{MI}^9$ G^9 (Coda)
Staff 10: $F\sharp_{MI}^9$ G^9 $F\sharp_{MI}^9$

Music score for a piece, likely a piano or guitar, featuring seven staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various chords and melodic lines, with some sections marked with dynamics and articulation.

Chords and dynamics marked above the staves:

- Staff 1: G^9 , $F\sharp M^9$, G^9
- Staff 2: $F\sharp M^9$, G^9
- Staff 3: $F\sharp M^9$, G^9
- Staff 4: $F\sharp M^9$, G^9 , $F\sharp M^9$
- Staff 5: G^9 , $F\sharp M^9$, G^9
- Staff 6: $F\sharp M^9$, G^9 , $F\sharp M^9$ (with "Dimin. to end" above the final $F\sharp M^9$)
- Staff 7: G^9 , $(3 \times's)$ $F\sharp M^9$, G^9 , $F\sharp M^9$

Articulation and dynamics at the end of the piece:

- Staff 6: $F\sharp M^9$ (with "Dimin. to end" above it)
- Staff 7: G^9 , $F\sharp M^9$ (with "sfz" below it)

More advanced samba variations

The following tracks include some more advanced variations on the samba groove, the rhythms of which are listed separately at the end of each exercise. These variations are most commonly used as brief contrasts to a more basic samba pattern or perhaps as the basic rhythm for a particular section of a tune, returning then to a more traditional samba bass part. As with the advanced tumbao bass lines, these variations can do more harm than good if not used with discretion.

CD Two
 TRACK #19

Samba $\text{♩} = 98$

(Perc.) 7

The musical score consists of ten staves of music in bass clef. The tempo is marked as Samba $\text{♩} = 98$. The percussion part is labeled (Perc.) 7. The chords and notes are as follows:

- Staff 1: Db^9 , C^7 , Gb^9F^6 , A , F^6 , Bb^9 , Emi^9
- Staff 2: $\text{A}^{9(13)}$, $\text{A}^{9(\#5)}$, D^9 , G^9_{sus} , G^9 , C^9_{sus} , C^9
- Staff 3: FMA^9 , Bb^9 , Emi^9 , $\text{A}^{9(13)}$, $\text{A}^{9(\#5)}$, D^9 , G^9_{sus} , G^9
- Staff 4: C^9_{sus} , C^9 , B , F^6 , Bb^9 , Emi^9
- Staff 5: $\text{A}^{9(13)}$, D^9 , G^9_{sus} , G^9 , C^9_{sus} , C^9
- Staff 6: F^6 , Bb^9 , Emi^9 , $\text{A}^{9(13)}$, D^9 , G^9_{sus} , G^9
- Staff 7: C^9_{sus} , C^9 , C , F^6 , Bb^9 , Emi^9
- Staff 8: $\text{A}^{9(13)}$, D^9 , G^9_{sus} , G^9 , C^9_{sus} , C^9
- Staff 9: F^6 , Bb^9 , Emi^9 , $\text{A}^{9(13)}$, D^9

The musical score is written in bass clef and consists of 12 staves. The key signature has one flat (B-flat). The chords and musical notations are as follows:

- Staff 1: $G^9_{SUS} G^9$, C^9_{SUS} , C^9 (triplet), $D F^6$, B^b9 , $E_{MI}9$ (with a flat).
- Staff 2: $A^{7(b9)}$, D^9 , $G^9_{SUS} G^9$, C^9_{SUS} , C^9 .
- Staff 3: $F_{MA}9$, B^b9 , $E_{MI}9$, $A^{9(13)}$, $A^{9(\#5)}$, D^9 .
- Staff 4: $G^9_{SUS} G^9$, C^9_{SUS} , C^9 , E (boxed), $F_{MA}9$, B^b9 .
- Staff 5: $E_{MI}9$, $A^9_{SUS} A^9$, D^9 , $G^9_{SUS} G^9$, C^9_{SUS} .
- Staff 6: C^9 , $F_{MA}9$, B^b9 , $E_{MI}9$, A^9 .
- Staff 7: D^9 , $G^9_{SUS} G^9$, C^9_{SUS} , C^9 , F (boxed), $F_{MA}9$.
- Staff 8: B^b9 , $E_{MI}9$, $A^{9(13)}$, $A^{9(\#5)}$, D^9 , $G^9_{SUS} G^9$.
- Staff 9: C^9_{SUS} , C^9 , $F_{MA}9$, B^b9 , $E_{MI}9$.
- Staff 10: $A^{9(13)}$, $A^{9(\#5)}$, D^9 , $G^9_{SUS} G^9$, C^9_{SUS} , C^9 .
- Staff 11: G (boxed), $F_{MA}9$, B^b9 , $E_{MI}9$, $A^{9(13)}$, D^9 .

a)

b)

c) 

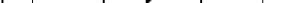
d) 

e)

Musical notation for exercise e) on a single staff. It consists of two measures. The first measure contains a quarter note G4, a quarter note A4, and a half note B4. The second measure contains a quarter note C5, a quarter note B4, and a half note A4. There are 'x' marks above the notes: above G4, A4, and B4 in the first measure, and above C5, B4, and A4 in the second measure.[illegible]

g)

h) 

i) 

j) 

k)

1)

Here is a transcription of Oscar playing through the changes of "Samba De Orpheus", using some more adventurous rhythms to spice up the samba groove. If you can't play the transcription up to tempo (quite a feat!), just go through it at whatever tempo you can and then play along with the CD using one rhythm at a time from those listed at the end of the transcription, in addition to a basic samba groove.

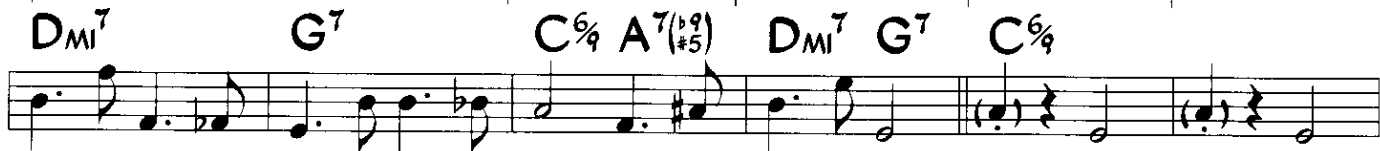
CD Two
TRACK #20

Samba $\text{♩} = 120$

$C^{6/4}$ F^9 $C^{6/4}$ F^9 $C^{6/4}$ F^9 $C^{6/4}$ NC.



A $C^{6/4}$ (1st chorus)



C $C^{6/4}$





(2nd chorus)
D $C^{6/4}$



$D_{MI}^7 (G^7)$ G^7 $C^{6/9}$ $A^{7(b9)}_{(\#5)}$ D_{MI}^7 G^7
 (3rd chorus)

G $C^{6/9}$ $A^{7(b9)}_{C\#}$

D_{MI}^7 $D_{MI}^{6/9}$ D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7

$D_{MI}^{(MA7)}$ D_{MI}^7 G^7 $C^{6/9}$ $A^{7(b9)}_{(\#5)}$ D_{MI}^7 G^7

$C^{6/9}$ $A^{7(b9)}_{C\#}$

D_{MI}^7 $D_{MI}^{6/9}$ D_{MI}^7

D_{MI}^7 G^7 $C^{6/9}$

H G_{MI}^7 C^7 F_{MA}^7

F_{MI}^7 B^b7 E_{MI}^7 E^b7 D_{MI}^7 D^b7

I $C^{6/9}$ $A^{7(b9)}_{C\#}$

D_{MI}^7

D_{MI}^7 G^7 $C^{6/9}$ $A^{7(b9)}_{(\#5)}$ $D_{MI}^7_{Ab}$ $G^{7(b9)}$ $C^{6/9}_{Gb}$

Here are some rhythmic variations you should try, one at a time, when you play along with the previous track.

1) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

2) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

3) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

4) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

5) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

6) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

7) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

8) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

9) || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

Partido Alto is a variation of samba and, in fact, regular samba bass lines are often used while the rest of the rhythm section is playing a Partido Alto. Alternatively, the bass can double the Partido Alto hits as Oscar does on the following track. After listening and playing along with the whole track, go back and isolate particular four bar phrases and play one at a time through this blues form.

CD Two
TRACK #21

TRACK #21

A F^7_{sus}

F^7_{sus} B^b7_{sus} F^7_{sus} C^7_{sus} B^b7_{sus} F^7_{sus}

B F^7_{sus}

F^7_{sus} B^b7_{sus} F^7_{sus} C^7_{sus} B^b7_{sus} F^7_{sus}

10

This page contains six systems of musical notation, each consisting of a single staff. The notation is for guitar, featuring various chords and melodic lines. The chords are labeled as follows:

- System 1: F^7_{SUS} , C^7_{SUS} , B^b7_{SUS}
- System 2: B^b7_{SUS} , F^7_{SUS}
- System 3: F^7_{SUS} (boxed), F^7_{SUS}
- System 4: F^7_{SUS} , B^b7_{SUS}
- System 5: B^b7_{SUS} , F^7_{SUS} , C^7_{SUS} , B^b7_{SUS} , (Indistinct)
- System 6: B^b7_{SUS} , F^7_{SUS}

The notation includes various musical symbols such as notes, rests, and accidentals. Some notes have accents (>) above them. A triplet of eighth notes is marked with a '3' and a bracket in the fifth system. The key signature has one flat (B-flat).



Carneval in Rio

Photo by Robert Feinberg

EMI7 G7 CMA7 B7

EMI7 G7 CMA7 B7

EMI7 CMA7 B7

EMI7 G7 CMA7 B7

EMI7 CMA7 B7

EMI7 G7 CMA7 B7

EMI7 G7 CMA7 B7

EMI7 G7 CMA7 B7

EMI7 G7 CMA7 B7

EMI7 G7 CMA7 B7

10

Here are some of the variations that Oscar uses on this track. Try using them, one at a time, when you improvise your own bass line on this exercise.

a)

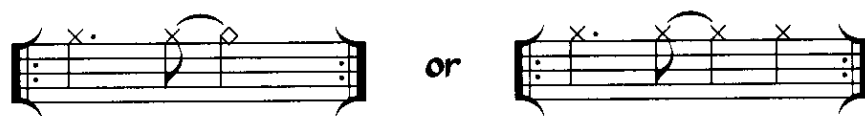
b)

c)

d)

Baião

Here is the basic bass rhythm for the Brazilian style known as the baião.



This track features Oscar playing this rhythm on a C blues form.

CD Two
TRACK #23

Baião $\text{♩} = 114$

(Perc.)

7

A C⁷



F⁷

C⁷



G⁷

F⁷

C⁷

D^{b7}



B C⁷



F⁷

C⁷



G⁷

F⁷

C⁷

D^{b7}



C C⁷



F⁷

C⁷



Sheet music for a piano exercise, featuring a sequence of chords and melodic lines across several systems.

System 1:

- Chords: G^7 , F^7 , C^7 , D^b7

System 2:

- Section **D**: C^7
- Chords: F^7 , C^7

System 3:

- Chords: G^7 , F^7 , C^7 , D^b7

System 4:

- Section **E**: C^7
- Chords: F^7 , C^7

System 5:

- Chords: G^7 , F^7 , C^7 , D^b7

System 6:

- Section **F**: C^7
- Chords: F^7 , C^7

System 7:

- Chords: G^7 , F^7 , C^7 , D^b7

System 8:

- Section **G**: C^7

This musical score is written for piano and consists of 12 systems of music. Each system is composed of two staves: a bass staff and a treble staff. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and various musical symbols. Above the staves, there are 12 sets of chord labels, each corresponding to a system. The labels are: F⁷, C⁷, G⁷, F⁷, C⁷, D^{b7}, H C⁷, F⁷, C⁷, G⁷, F⁷, C⁷, D^{b7}, I C⁷, F⁷, C⁷, G⁷, C⁷, D^{b7}, J C⁷, F⁷, C⁷, G⁷, F⁷, C⁷, D^{b7}. The letters H, I, and J are enclosed in boxes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The chord progressions are consistent across the systems, with F⁷ and C⁷ being the most prominent.

F⁷ **C⁷**

G⁷ **F⁷** **C⁷** **D^{b7}**

H **C⁷**

F⁷ **C⁷**

G⁷ **F⁷** **C⁷** **D^{b7}**

I **C⁷**

F⁷ **C⁷**

G⁷ **C⁷** **D^{b7}**

J **C⁷**

F⁷ **C⁷**

G⁷ **F⁷** **C⁷** **D^{b7}**



Here Oscar plays some great variations of the baião bass part on the changes of Milton Nascimento's lovely tune, "Vera Cruz".

CD Three
TRACK #1

Baião $\text{♩} = 122$

A

G_{MI}^9

$G_{MI}^{6/9}$

$G_{MI}^{9(MA7)}$

G_{MI}^9

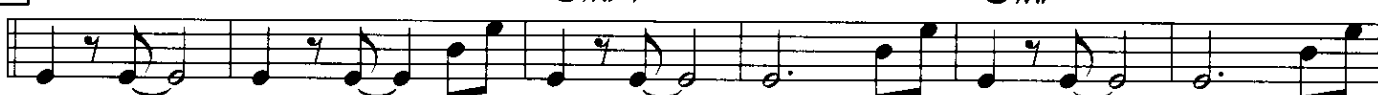


B

G_{MI}^9

$G_{MI}^{6/9}$

$G_{MI}^{9(MA7)}$



G_{MI}^7 G_{MI}^9
 $G_{MI}^{6/9}$ $G_{MI}^{9(MA7)}$
 G_{MI}^9 E_{bMA}^7
 D_{MI}^7 C_{MI}^7
 C_{MI}^7 B_{MI}^7
 B_{b}^7 E_{bMA}^7
 D_{MI}^7 G_{MI}^7 G_{MI}^6
 $G_{MI}^{(\sharp 5)}$ G_{MI}^7
D G_{MI}^9 $G_{MI}^{6/9}$
 $G_{MI}^{9(MA7)}$ G_{MI}^9
 E_{bMA}^7 D_{MI}^7

C_{MI}⁷
 B_{MI}⁷ B^b7
 E^b_{MA}⁷ D_{MI}⁷
 G_{MI}⁷ G_{MI}⁶ G_{MI}⁽⁵⁾
 G_{MI}⁷ E G_{MI}⁹
 G_{MI}^{6/9} G_{MI}^{9(MA7)} G_{MI}⁹
 E^b_{MA}⁷ D_{MI}⁷ C_{MI}⁷
 C_{MI}⁷ B_{MI}⁷
 B^b7 E^b_{MA}⁷ D_{MI}⁷
 G_{MI}⁷ G_{MI}⁶ G_{MI}⁽⁵⁾
 G_{MI}⁷ F G_{MI}⁹ G_{MI}^{6/9}

Here are some of the variations that Oscar uses on this track. Try using them, one at a time, when you improvise your own bass line on this exercise.

Here is an example of the choro or chorinho, a style of music developed in the northeastern part of Brazil. It is written in 2/4, as most Brazilian music is notated in Brazil itself. Here Oscar plays on the tune, "Lamentos", written by Pixinguinha.

CD Three
TRACK #2

Chorinho ♩ = 100

NC. D⁹_{SUS} A G^{MA}7 G^o7

G^{MA}7 F[#]7(13) F⁷(13) E⁷ A^{MI}7 G F[#]MI⁷(b5) B⁷(b9)

E^{MI}7 C[#]MI⁷(b5) F[#]7(b9) B^{MA}7 G[#]7(b9) C[#]MI⁷ F[#]7

B^{MI}7 E⁷ A^{MI}7 D⁷ G^{MA}7 G⁹_{SUS} G⁷(#5) C^{MA}7 F⁷

B^{MI}7 E⁷ A^{MI}7 D⁷ G^{MA}7 3 D^{MI}7 B G^{MA}7

G^o7 G^{MA}7 F[#]7(13) F⁷(13) E⁷

A^{MI}7 G F[#]MI⁷(b5) B⁷(b9) E^{MI}7 C[#]MI⁷(b5) F[#]7(b9) B^{MA}7 G[#]7

C[#]MI⁷ F[#]7 B^{MI}7 E⁷ A^{MI}7 D⁷ G^{MA}7 G⁹_{SUS} G⁷

C^{MA}7 F⁷ B^{MI}7 E⁷ A^{MI}7 D⁷ G^{MA}7 B⁷(b9)

C E_{MI}^7 A_{MI}^7 $F^{\#o7}$ B^7 E_{MI}^7 C^7 $B^7(b9)$ **D** E_{MI}^7 E_{MI}^7 A_{MI}^7 B^7 E_{MI}^7 C^7 B^7

(2nd chorus) E_{MI}^7 E_{b7} D^7 **E** G_{MA}^7 G^{o7} G_{MA}^7 $F^{\#7}$ F^7 E^7 A_{MI}^7 $F^{\#MI7(b5)}$ B^7 E_{MI}^7 $C^{\#MI7(b5)}$ $F^{\#7}$ B_{MA}^7 $G^{\#7}$ $C^{\#MI7}$ $F^{\#7}$ B_{MI}^7 E^7 A_{MI}^7 D^7 G_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 F^7 B_{MI}^7 E^7 A_{MI}^7 D^7 G_{MA}^7 D^9_{sus}

F G_{MA}^7 $G^{\circ 7}$ G_{MA}^7 $F^{\# 7}$
 F^7 E^7 A_{MI}^7 G $F^{\#}_{MI} 7(b5)$ B^7 E_{MI}^7 D
 $C^{\#}_{MI} 7(b5)$ $F^{\# 7}$ B_{MA}^7 $G^{\# 7}$ $C^{\#}_{MI}^7$ B_{MI}^7 E^7 A_{MI}^7 D^7
 G_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 F^7 B_{MI}^7 E^7 A_{MI}^7 D^7
 G_{MA}^7 G_{MA}^7 $B^7(b9)$ **G** E_{MI}^7
 A_{MI}^7 $F^{\#}_{MI} 7(b5)$ B^7
 E_{MI}^7 C^7 B^7
H E_{MI}^7 A_{MI}^7
 A_{MI}^7 $F^{\# \circ 7}$ $B^7(b9)$ E_{MI}^7
 C^7 B^7 E_{MI}^7 $E^b 7$ D^7 **I** G_{MA}^7 (w/ rhythm)

$G^{\circ 7}$ G_{MA}^7 $F^{\# 7}$ F^7 E^7

A_{MI}^7 G $F^{\#}_{MI}{}^7(b5)$ B^7 E_{MI}^7 $C^{\#}_{MI}{}^7(b5)$ $F^{\# 7}$ B_{MA}^7 $C^{\circ 7}$

$C^{\#}_{MI}{}^7$ $F^{\# 7}$ B_{MI}^7 E^7 A_{MI}^7 D^7 G_{MA}^7 G^7

C_{MA}^7 F^7 B_{MI}^7 E^7 A_{MI}^7 D^7 G^6 $D^{\circ 7}_{D^b}$

C^6 C_{MI}^6 G^6_B E^7 A_{MI}^7 D^7 G^6 $D^{\circ 7}_{D^b}$ C^6 C_{MI}^6

G^6_B E^7 A_{MI}^7 D^7 G^6

Another Brazilian style gaining popularity in the rest of the world is the afoxé. Here Oscar plays in this style on Ivan Lins' tune, "Madelena". Notice the use of the "3, 4" in the afoxé sections.

CD Three
TRACK #3

(Afoxé) $\text{♩} = 88$

(Intro) $F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^{13} \ C^{9(\sharp 5)} \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^{13} \ C^{9(\sharp 5)} \downarrow \text{(etc.)}$

$F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9$

A $F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9$

$C_{MI}^9 \ F^9 \ B^b_{MA}^9 \ G_{MI}^7 \ C_{MI}^9 \ F^7 \ B^b_{MA}^9 \ G_{MI}^7 \ C_{MI}^9 \ F^7$

$B^b_{MA}^9 \ E^b_{MA}^9 \ A_{MI}^7 \ D^{7(\flat 9)} \ B \ G_{MI}^9 \ F$ (Samba)

$E_{MI}^{7(\flat 5)} \ A^{7(\flat 9)} \ D_{MI}^7 \ C \ B_{MI}^{7(\flat 5)} \ E^{7(\flat 9)}$

$A_{MA}^9 \ B_{MI}^7 \ C^{\sharp}_{MI}^7 \ D_{MI}^9 \ G^{13(\flat 9)} \ C_{MA}^9 \ A^{7(\flat 9)} \ C^{\sharp} \ D_{MI}^9 \ G^{13}$

$G_{MI}^9 \ C^9$ (Afoxé) **C** $F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9$

$F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ C_{MI}^9 \ F^9 \ B^b_{MA}^9 \ G_{MI}^7 \ C_{MI}^9 \ F^7$

$B^b_{MA}^9 \ G_{MI}^7 \ C_{MI}^9 \ F^7 \ B^b_{MA}^9 \ E^b_{MA}^9 \ A_{MI}^7 \ D^{7(\flat 9)}$

(Samba)

D G_{MI}^9 F $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ D_{MI}^7 C
 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MA}^9 B_{MI}^7 $C\#_{MI}^7$ D_{MI}^9 $G^{13(b9)}$
 C_{MA}^9 $A^{7(b9)(\#5)}$ D_{MI}^9 G^{13} G_{MI}^9 C^9 **E** F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 (Afoxe)
 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 C_{MI}^9 F^9
 $B^b_{MA}^9$ G_{MI}^7 C_{MI}^9 F^7 $B^b_{MA}^9$ G_{MI}^7 C_{MI}^9 F^7 $B^b_{MA}^9$ $E^b_{MA}^9$
 A_{MI}^7 (Samba) **F** G_{MI}^9 F $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$
 D_{MI}^7 C $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MA}^9 B_{MI}^7
 $C\#_{MI}^7$ D_{MI}^9 G^{13} C_{MA}^9 $A^{7(b9)(\#5)}$ D_{MI}^9 G^{13} G_{MI}^9 C^9
G (Afoxe) F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9
 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7

[illegible]



Oscar Stagnaro

Photo by Ken Franckling

CD Three
TRACK #4

$\text{♩} = 114$

(Intro) F Pedal

(Samba)

A B^b G^7 C_{MI}^7 F^7 B^b G^7

C_{MI}^7 F^7 F_{MI}^7 B^b7 $E^b_{MA}7$ A^b7 D_{MI}^7 G^7

C_{MI}^7 F^7 B^b G^7 $(B^{\circ7})$ $(C^{\#7})$ (D_{MI}^7) B^b G^7 C_{MI}^7 F^7

F_{MI}^7 B^b7 $E^b_{MA}7$ A^b7 C_{MI}^7 F^7 B^b

(Baião)

B D^7 G^7

C^7 F^7

(Samba)

C B^b G^7 C_{MI}^7 F^7 B^b G^7 C_{MI}^7 F^7

F_{MI}^7 B^b7 $E^b_{MA}7$ A^b7 C_{MI}^7 F^7 B^b

(2nd chorus)

(Samba) $(B^{\circ7})$ $(C^{\#7})$ (D^b7)

D B^b G^7 C_{MI}^7 F^7 B^b G^7 C_{MI}^7 F^7

F_{Mi}⁷ B^{b7} E^b_{MA}⁷ A^{b7} D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷
 B^b (B^{o7}) G⁷ C_{Mi}⁷ (C^{#o7}) F⁷ D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷
 F_{Mi}⁷ B^{b7} E^b_{MA}⁷ A^{b7} C_{Mi}⁷ F⁷ B^b
 (Baião)
 E D⁷ G⁷
 C⁷ F⁷
 (Samba)
 F B^b G⁷ C_{Mi}⁷ F⁷ B^b G⁷ C_{Mi}⁷ F⁷
 F_{Mi}⁷ B^{b7} E^b_{MA}⁷ A^{b7} C_{Mi}⁷ F⁷ B^b
 (3rd chorus)
 (Samba)
 G B^b G⁷ C_{Mi}⁷ F⁷ B^b G⁷ C_{Mi}⁷ F⁷
 (E⁷)
 F_{Mi}⁷ B^{b7} E^b_{MA}⁷ A^{b7} D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷



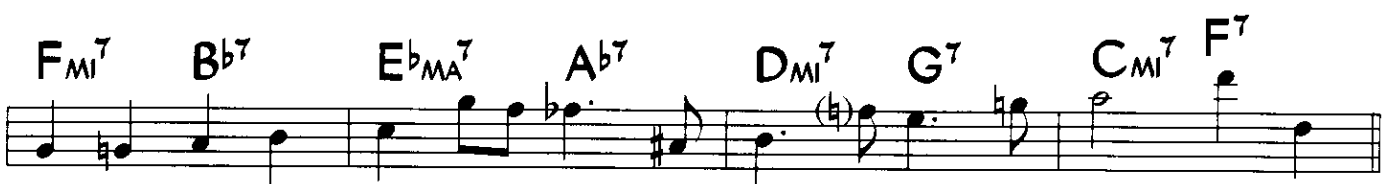
(Baião)

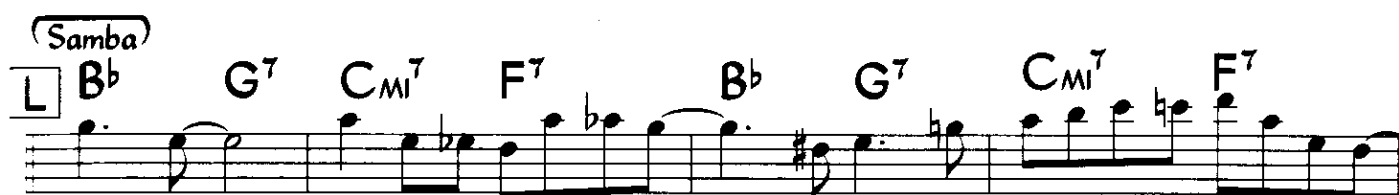


(Samba)



(4th chorus)





SECTION FOUR - CARIBBEAN & SOUTH AMERICAN STYLES

CHAPTER ELEVEN - Merengue, Reggae and Other Caribbean Styles

While the primary purpose of this book is to help you master the bass' role in Afro-Cuban and Brazilian music, we thought that some of the other main Caribbean and South American styles of music should be represented as well. We make no claim to have exhausted the subtleties of these kinds of music here—just some representative examples of each style to get you familiar with the basics.

First is an example of the calypso. Since this is first and foremost music for dancing, notice how Oscar keeps any rhythmic variations from getting in the way of the groove.

CD Three
TRACK #5

Calypso $\text{♩} = 112$

The musical score is written for bass and includes the following chord progressions across the staves:

- Staff 1: D^b , A^b/C , E^b7 , A^b , D^b , A^b/C
- Staff 2: E^b7 , A^b , $[A]A^b$, G^b7 , F^7 , B^bm7
- Staff 3: E^b7 , B^bm7 , E^b7 , A^b , A^b
- Staff 4: A^b , C^7 , D^b , D^b , D^bm7 , C^m7 , F^m7 , B^bm7 , E^b7 , A^b
- Staff 5: $[B] A^b$, B^bm7 , E^b7 , B^bm7 , E^b7 , A^b
- Staff 6: A^b , A^b , B^bm7 , B^b7 , A^b/C , F^7 , B^bm7
- Staff 7: D^b , D^7 , A^b/E^b , F^7 , B^bm7 , E^b7 , A^b , $[C] A^b$
- Staff 8: B^bm7 , E^b7 , B^bm7 , E^b7 , A^b

A^b B^b_{MI7} $B^{\circ7}$ A^b/C F^7 B^b_{MI7} D^b $D^{\circ7}$ A^b/E^b F^7

(2nd chorus)

B^b_{MI7} E^b7 A^b D A^b G^b7 F^7 B^b_{MI7}

E^b7 B^b_{MI7} E^b7 A^b A^b

A^b C^7 D^b D^b D^b_{MI} C_{MI7} F_{MI7} B^b_{MI7} E^b7 A^b

E A^b B^b_{MI7} E^b7 B^b_{MI7} E^b7

A^b A^b B^b_{MI7} $B^{\circ7}$ A^b/C F^7 B^b_{MI7}

D^b $D^{\circ7}$ A^b/E^b F^7 B^b_{MI7} E^b7 A^b A^b

B^b_{MI7} E^b7 B^b_{MI7} E^b7 A^b

A^b B^b_{MI7} $B^{\circ7}$ A^b/C F^7 B^b_{MI7} D^b $D^{\circ7}$ A^b/E^b F^7

B^b_{MI7} E^b7 A^b **G** D^b A^b/C E^b7 A^b

D^b A^b/C E^b7 A^b

Next is an example of a soca groove, a more contemporary version of calypso.

CD Three
TRACK #6

Soca $\text{♩} = 112+$

(Drs.) 4

A D_{MI}^7 G^7 C_{MA}^7 (B^b7) A^7

D_{MI}^7 G^7 C_{MA}^7 B^b7 A^7 D_{MI}^7

G^7 E_{MI}^7 A^7 D_{MI}^7 G^7

C_{MA}^7 A^7 **B** D_{MI}^7 G^7 C_{MA}^7 (B^b7)

A^7 D_{MI}^7 G^7 C_{MA}^7 B^b7 A^7

D_{MI}^7 G^7 E_{MI}^7 A^7 D_{MI}^7

G^7 C_{MA}^7 A^7 **C** D_{MI}^7 G^7

C_{MA}^7 (B^b7) A^7 D_{MI}^7 G^7 C_{MA}^7 (B^b7)

A^7 D_{MI}^7 G^7 E_{MI}^7 A^7

D_{MI}^7 G^7 C_{MA}^7 A^7 **D** D_{MI}^7

G⁷ C^{MA}⁷ B^b⁷ A⁷ D^{mi}⁷ G⁷
 C^{MA}⁷ B^b⁷ A⁷ D^{mi}⁷ G⁷ E^{mi}⁷
 A⁷ D^{mi}⁷ G⁷ C^{MA}⁷ A⁷
 [E] D^{mi}⁷ G⁷ (E^{mi}⁷) C^{MA}⁷ A⁷ D^{mi}⁷
 G⁷ C^{MA}⁷ B^b⁷ A⁷ D^{mi}⁷ G⁷
 E^{mi}⁷ A⁷ D^{mi}⁷ G⁷ C^{MA}⁷
 [F] D^{mi}⁷ G⁷ C^{MA}⁷ B^b⁷ A⁷
 D^{mi}⁷ G⁷ C^{MA}⁷ B^b⁷ A⁷
 D^{mi}⁷ G⁷ E^{mi}⁷ A⁷
 D^{mi}⁷ G⁷ C^{6/9} B^{6/9} C^{6/9}

Here we have an example of how to play a reggae bass part, a style that has a lot of room for bass creativity while still keeping a room full of people dancing. This track is based on Bob Marley's reggae classic, "Could You Be Loved?".

CD Three
TRACK #7

Reggae ♩ = 98

The musical score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 98 BPM. The music is a reggae bass line, characterized by a steady eighth-note or sixteenth-note pattern with frequent rests. The chord progression is as follows:

- Staff 1: Bm7, D, Bm7
- Staff 2: G, D, Bm7 (etc.)
- Staff 3: G, D, A, Bm7
- Staff 4: Em7, Bm7
- Staff 5: Em7, Bm7
- Staff 6: G, F#m, Em7, Bm7
- Staff 7: G, F#m, A7, B, D
- Staff 8: Bm7, G, D
- Staff 9: Bm7, G, D, C, Bm7
- Staff 10: Bm7, D, Bm7 (2nd chorus)

Section markers A, B, and C are placed above the staff at the beginning of the 3rd, 7th, and 9th staves, respectively. A trill (trm) is indicated on the 9th staff.

Musical score for a piece in B minor, featuring multiple staves with chords and melodic lines. The score is divided into sections labeled E, D, and F.

Section E:

- Staff 1: B_{MI}^7 E_{MI}^7 B_{MI}^7
- Staff 2: B_{MI}^7 E_{MI}^7 B_{MI}^7
- Staff 3: B_{MI}^7 G $F\sharp_{MI}$ E_{MI}^7 B_{MI}^7
- Staff 4: B_{MI}^7 G $F\sharp_{MI}$ A^7

Section D:

- Staff 5: E D B_{MI}^7 G D
- Staff 6: B_{MI}^7 G D

Section F:

- Staff 7: F B_{MI}^7
- Staff 8: B_{MI}^7
- Staff 9: B_{MI}^7 (triplets indicated by a '3' over a bracket)
- Staff 10: B_{MI}^7
- Staff 11: B_{MI}^7

The score concludes with a *ff* (fortissimo) dynamic marking.

Here are some more typical reggae bass lines, suggested by the multi-talented Attila Nagy. Sample keyboard and drum parts are shown too, so you can see when each kind of line would be appropriate. Reggae is primarily an improvised music—it's about feel. The bass tone should be fat and round and dominant in the mix. Reggae bass lines define the rhythm of a particular tune and are melodic, syncopated ostinato patterns. (Drum hits with a * under them are played on the snare, all others on the kick drum.) There is no CD track here.

#1 One Drop – With the “One Drop” beat (kick drum on the third beat), the first note of the measure for the bass is on the third beat, with the bass drum, implying a hesitation by leaving out the first beat in the measure.

(piano)

(bass)

(drums)

A m7 G A m7 G

A m7 G A m7 G

#2 One Drop variation – Another approach for a bass pattern over the “One Drop” beat.

(piano)

(bass)

(drums)

A m7 E m7 A m7 E m7

A m7 E m7 A m7 E m7

#3 Dub - Dub is a style originating from studio recordings where the engineer would cut out sections of instrumental parts, creating space. In live performance, dub is executed by dropping notes out of the bass pattern or resting for several measures and then coming back with just bass and drums.

(piano)

(bass)

(drums)

#4 Two Four - “Two Four” is like a slow rock ballad. In this example the bass and bass drum play together on the down beat while the snare plays a back beat. The drum beat is akin to the traditional Nyabingi heart beat rhythm.

(piano)

(bass)

(drums)

#5 Mix Down - This universal pattern can be recognized as a half clave. In reggae it is used as breaks and under “dance hall” style reggae toasting (rap). Usually all the instruments hit at the same time with bass and drums.

A m1

G

A m1

G

#6 Four On Floor - Four quarter note beats on the kick drum with the bass playing on down beats with syncopated grace notes.

(piano)

(bass)

(drums)

#7 Ska - Ska is a predecessor of Reggae and has remained popular over the years. It's like Reggae played in double time. On many early Ska recordings the bass plays a walking quarter note pattern. Other times the pattern is more syncopated, playing off the vocals or horn parts. The same pattern as #6 works with the Ska beat as well.

(piano)

(bass)

(drums)

For reference on reggae bass, listen to Jamaican originators of the style, like Familyman Barret of the Wailers, Robbie Shakespear, or Fully Fulwood.



Juan Formell of Los Van Van

Photo by David Garten

Here is an example of one of the most popular dance styles in the world, the merengue, from the Dominican Republic. Notice Oscar's use of rhythmic displacement to create interest while still holding up the bottom. (But be cautious about using them if you are playing for dancers.)

CD Three
TRACK #8

Merengue

(perc. break)

A D⁷

G⁶



D⁷/_A

D⁷

G⁶

D⁷/_A

D⁷



G⁶

D⁷

G⁶



D⁷

G⁶

D⁷



G⁶

D⁷

G⁶



D⁷

G⁶

D⁷



G

D⁷

G



D⁷

G

D⁷



G

D⁷

G



D⁷

G

D⁷



[illegible]

B NC.

NC.

NC.

NC.

C D^7 G^6

The musical score consists of 12 staves, each representing a measure of music. The first staff is marked with a 'C' in a box, indicating the key of C major, and is followed by the chord symbols D^7 and G^6 . The notation includes various rhythmic patterns, such as eighth notes, quarter notes, and rests, connected by slurs and beams. The sequence of chords alternates between D^7 and G^6 across the staves, with the D^7 chord appearing on the first, third, fifth, seventh, ninth, and eleventh staves, and the G^6 chord appearing on the second, fourth, sixth, eighth, tenth, and twelfth staves. The notation is written in a standard musical notation style, with a treble clef and a key signature of one sharp (F#).

CHAPTER TWELVE - South American Styles

In this chapter we present some very interesting music from various countries of South America. These styles are not as well known in the rest of the world as the ones we have studied earlier, but after going through them, we're sure you'll be glad you did.

For this version of the merengue, originally from Caracas, Venezuela, some people believe that it is in 5/8 with a laid back eighth note at the end of the bar and others that it is a short 6/8. The basic bass pattern is a dotted quarter note and a quarter note in the same bar, but sometimes the bass anticipates the next bar, giving it a tumbao-like feel. The modern instrumentation for this style of music is usually mandolin, cuatro, flute and acoustic guitar.

CD Three TRACK #9

Merengue ♩ = 125 (♩ = 250)



A $B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_{MI}^7/F

C/G B^7 E^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_{MI}^7/F

C/G B⁷ E⁷
 [B] B^{mi7} E⁷ A
 D^{mi7} G⁷ C
 B^{mi7} E⁷ A⁷ A^{b7} G⁷ F^{#7}
 B⁷ D^{ma7}
 E^{7sus} E⁷ B^{mi7} E⁷
 A D^{mi7} G⁷
 C B^{mi7} E⁷
 A⁷ A^{b7} G⁷ F^{#7} B⁷ E⁷
 A (Güiro) 4

A² $B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_{MI}^7/F

C/G B^7 E^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_{MI}^7/F

C/G B^7 E^7

B² B_{MI}^7 E^7 A

D_{MI}^7 G^7 C

B_{mi}⁷ E⁷ A⁷ A^{b7} G⁷ F^{#7}

B⁷ D_{ma}⁷

E⁷_{sus} E⁷ B_{mi}⁷ E⁷

A D_{mi}⁷ G⁷

C B_{mi}⁷ E⁷

A⁷ A^{b7} G⁷ F^{#7} B⁷ E⁷

A

Here is a faster version of the same style.

CD Three
TRACK #10

Merengue ♩ = 156

(Intro) (Güiro) (gtr.) (gtr. & bs.)

A C_{mi}⁷ F⁷ B^b G⁷

C_{mi}⁷ F⁷ B^b G⁷

C_{mi}⁷ F⁷ B^b G⁷

C_{mi}⁷ F⁷ B^b G⁷

D_{mi}⁷ G⁷ (Güiro)

B D_{mi}⁷ G⁷ C A⁷

D_{mi}⁷ G⁷ C A⁷

First system of musical notation, consisting of two staves. The first staff is in bass clef and the second staff is in treble clef. The key signature is one flat (B-flat). The first staff contains four measures with chords D_{MI}^7 , G^7 , C , and A^7 above them. The second staff contains four measures with chords D_{MI}^7 , G^7 , C , and C^7 above them. The final measure of the second staff ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

Second system of musical notation, consisting of two staves. The first staff is in bass clef and the second staff is in treble clef. The key signature is two flats (B-flat and E-flat). The first staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them. The second staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them.

Third system of musical notation, consisting of two staves. The first staff is in bass clef and the second staff is in treble clef. The key signature is two flats (B-flat and E-flat). The first staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them. The second staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them.

Fourth system of musical notation, consisting of two staves. The first staff is in bass clef and the second staff is in treble clef. The key signature is two flats (B-flat and E-flat). The first staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them. The second staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them.

Fifth system of musical notation, consisting of two staves. The first staff is in bass clef and the second staff is in treble clef. The key signature is two flats (B-flat and E-flat). The first staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them. The second staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them.

Sixth system of musical notation, consisting of two staves. The first staff is in bass clef and the second staff is in treble clef. The key signature is two flats (B-flat and E-flat). The first staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them. The second staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them.

Seventh system of musical notation, consisting of two staves. The first staff is in bass clef and the second staff is in treble clef. The key signature is two flats (B-flat and E-flat). The first staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them. The second staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them.

Eighth system of musical notation, consisting of two staves. The first staff is in bass clef and the second staff is in treble clef. The key signature is two flats (B-flat and E-flat). The first staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them. The second staff contains four measures with chords F_{MI}^7 , B^b7 , E^b , and C^7 above them. The final measure of the second staff ends with a double bar line and a key signature change to one flat (B-flat).

D

Section D consists of four staves of music in bass clef. The first staff begins with a **D** box and a **D_{M7}** chord. The sequence of chords across the staves is **D_{M7}**, **G⁷**, **E_{m7}**, and **A⁷**. The melody is written in eighth and quarter notes with various slurs and ties. The fourth staff concludes with a key signature change to two flats (B-flat and E-flat).

E

Section E consists of four staves of music in bass clef. The first staff begins with an **E** box and a **C_{m7}** chord. The sequence of chords across the staves is **C_{m7}**, **F⁷**, **B^b**, and **G⁷**. The melody continues with eighth and quarter notes, including slurs and ties. The section ends with a final double bar line on the fourth staff.

Here is a list of groups and bass players from South America that you should listen to if you want to explore these styles further.

Country	Group or recording artist	Bassist
Venezuela	Gurrufio Ensemble	David Pena
	Aldemaro Romero	Mike Vertiz
	Maroa	Alejandro Rodriguez
	Cecilia Todd	Roberto Cox
	El Guaco	Carlos Pucci
	Aquiles Baez	Alexis Escalona
	El Cuarteto	Telesforo Naranjo
	Un solo Pueblo	Florentino Perales
		Lorenzo Barrientos
	Omar Acosta	Jesus Gonzales
	Onkora	Roberto Koch
	Pabellon sin Baranda	
	Simon Diaz	
	Marco Granados	
Argentina	Raul Carnota	Juancito Farias Gomez
	Cesar Franov	Cesar Franov
	Mercedes Sosa	Carlos Genoni
	Lucho Hoyos	Javier Nunez
		Willy Gonzales
Peru	Susana Baca	David Pinto
	Zambo Caverio y Oscar Aviles	Juan Rebaza
		Walter Fuentes
	Eva Ayllon	Felipe Pomarada
	Nicomedes Santa Cruz	Carlos Hayre
	Andres Soto	Pepe Hernandez

Next is a sample of another Venezuelan style, the Joropo. This is the most typical of the Venezuelan rhythms and it has a lot of variations—Tuyero, Llanero, Guayanes and Oriental. The Joropo is in 3/4 and originally was played by the harp, bandola, cuatro, maracas and singers. The bass usually plays on beats 1 and 3. Sometimes the Joropo changes the feel to 6/8 and the bass will then play on what was beats 2 and 3, (still counting in 3/4.)

CD Three
TRACK #11

Joropo ♩ = 228

[A] E_{mi}^7 A^7 D B^7 E_{mi}^7 A^7

D F° A E^7 A D

A E^7 A E_{mi}^7 A^7

D B^7 E_{mi}^7 A^7 D F°

A E^7 A D A E^7

[B] E_{mi}^7/A D/A

B° A C F E^7

A A^7 D A^7 D

E_{mi}^7/A D/A B°

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of two main sections, A and B. Section A is marked with a box and contains 12 measures of music. Section B is also marked with a box and contains 12 measures. The chords are indicated above the staff, and the bass line is written in a single staff. The tempo is marked as ♩ = 228.

A/E C F E⁷ A
 D A⁷ D C B_m⁷ E⁷
 A F_{#m}⁷ B_m⁷ E⁷ A⁷ A^{b7} G⁷
 F_#⁷ B_m⁷ A E⁷
 A B_m⁷ E⁷ A F_{#m}⁷
 B_m⁷ E⁷ A⁷ A^{b7} G⁷ F_#⁷
 B_m⁷ A E⁷ A
 D D_m⁷ G_m⁷ A⁷
 D_m⁷ A_m^{7(b5)} D⁷ G_m⁷ C⁷

F C⁷ F A⁷ D_{mi}⁷
 G_{mi}⁷ A⁷ D_{mi}⁷
 A_{mi}^{7(b5)} D⁷ G_{mi}⁷ C⁷ F C⁷
 F C⁷ E F F^{#°} G_{mi}⁷
 C⁷ F D_{mi}⁷
 G_{mi}⁷ A⁷ D_{mi}⁷ A⁷ D_{mi}⁷ C⁷
 F F^{#°} G_{mi}⁷ C⁷
 F D_{mi}⁷ G_{mi}⁷ A⁷
 D_{mi}⁷ A⁷ D_{mi}⁷ C⁷ F F F^{#°}
 G_{mi}⁷ C⁷ F⁷ E⁷ E^{b7}

D⁷ G_M⁷ F C⁷
 F C⁷ F F[#]° G_M⁷
 C⁷ F⁷ E⁷ E^b⁷ D⁷
 G_M⁷ F C⁷ F A⁷
G D_M⁷ G_M⁷ A⁷
 D_M⁷ A_M^{7(b5)} D⁷ G_M⁷ C⁷
 F C⁷ F A⁷ D_M⁷
 G_M⁷ A⁷ D_M⁷
 A_M^{7(b5)} D⁷ G_M⁷ C⁷ F C⁷
 F

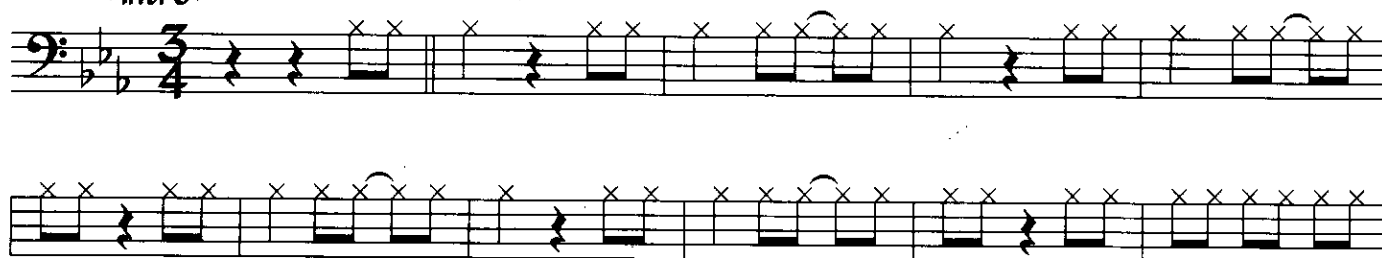
Also from Venezuela, here is an example of the Pajarillo. A form of Joropa, the Pajarillo is a fast 3/4, mainly a I-IV-V progression in a minor key that modulates to major at the bridge. It is a showcase for the virtuosity of the harp and cuatro.

CD Three
TRACK #12

Pajarillo ♩ = 224

(Intro)

(Venezuelan Cuatro)



(gtr. & bs.)



A

C_{MI}^7

F_{MI}^7

G^7

C_{MI}^7

F_{MI}^7

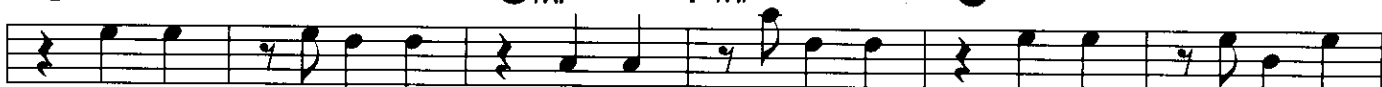


G^7

C_{MI}^7

F_{MI}^7

G^7



C_{MI}^7

F_{MI}^7

G^7

C_{MI}^7

F_{MI}^7

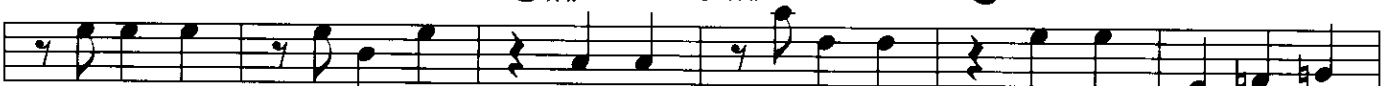


G^7

C_{MI}^7

F_{MI}^7

G^7



C_{MI}^7

F_{MI}^7

G^7

C_{MI}^7

F_{MI}^7



This page contains ten staves of musical notation, likely for guitar, in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: G^7 , C_{MI}^7 , F_{MI}^7 , G^7
- Staff 2: C_{MI}^7 , F_{MI}^7 , G^7 , C_{MI}^7 , F_{MI}^7
- Staff 3: G^7 , C_{MI}^7 , F_{MI}^7 , G^7
- Staff 4: C_{MI}^7 , F_{MI}^7 , G^7 , C_{MI}^7 , F_{MI}^7
- Staff 5: G^7 , C_{MI}^7 , F_{MI}^7 , G^7
- Staff 6: C_{MI}^7 , A^b , B^b7 , E^b , A^b
- Staff 7: B^b7 , A^b , E^b , G^7
- Staff 8: C_{MI}^7 , F_{MI}^7 , G^7 , C_{MI}^7 , F_{MI}^7
- Staff 9: G^7 , C_{MI}^7 , F_{MI}^7 , G^7
- Staff 10: C_{MI}^7 , F_{MI}^7 , G^7 , C_{MI}^7 , F_{MI}^7

This page contains ten staves of musical notation, likely for guitar, written in bass clef. The music is organized into measures, with chords indicated by letters above the staff and melodic lines represented by notes and rests. The chords used include G⁷, C_MI⁷, F_MI⁷, A^b, B^b7, E^b, and B^b7. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Staff 1: G⁷ C_MI⁷ F_MI⁷ G⁷

Staff 2: C_MI⁷ F_MI⁷ G⁷ C_MI⁷ F_MI⁷

Staff 3: G⁷ C_MI⁷ A^b B^b7

Staff 4: E^b A^b B^b7 A^b E^b

Staff 5: G⁷ C_MI⁷ F_MI⁷ G⁷

Staff 6: C_MI⁷ F_MI⁷ G⁷ C_MI⁷ F_MI⁷

Staff 7: G⁷ C_MI⁷ F_MI⁷ G⁷

Staff 8: C_MI⁷ F_MI⁷ G⁷ C_MI⁷ F_MI⁷

Staff 9: G⁷ C_MI⁷ B^b7 A^b7 G⁷

The last Venezuelan piece in the book is called a Gaita, originally from Maracaibo, located on the west coast of Venezuela. It is a festive rhythm that is played mostly during Christmas. It may have been influenced by or have influenced the Tumba from Curaçao. A very typical instrument called the furruco plays the bass part. The rest of the ensemble is usually the charrasaca, güiro, maracas, cuatro and tambor de gaita.

CD Three
TRACK #13

Gaita ♩ = 158

(Intro) (gtr.) (3 x's) (gtr. & perc.)

A G G^{#°} A_m7 E⁷ A_m7 D⁷

G D⁷ G G⁷ C C^{#°7}

G E⁷ A_m7 D⁷ G D⁷

G G^{#°} A_m7 E⁷ A_m7 D⁷

G D⁷ G G⁷ C C^{#°7}

G E⁷ A_m7 D⁷ G D⁷

B A_m7 D⁷ B_m7 E⁷ A_m7 D⁷

The musical score consists of ten staves of music. The chords and their positions are as follows:

- Staff 1: G, G⁷, C, C^{#°}, B_{MI}⁷, E⁷
- Staff 2: A_{MI}⁷, D⁷, G, A_{MI}⁷, D⁷
- Staff 3: B_{MI}⁷, E⁷, A_{MI}⁷, D⁷, G, G⁷
- Staff 4: C, C^{#°}, B_{MI}⁷, E⁷, A_{MI}⁷, D⁷
- Staff 5: G, D⁷, A² G, G^{#°}, A_{MI}⁷, E⁷
- Staff 6: A_{MI}⁷, D⁷, G, D⁷, G, G⁷
- Staff 7: C, C^{#°}, G, E⁷, A_{MI}⁷, D⁷
- Staff 8: G, D⁷, G, G^{#°}, A_{MI}⁷, E⁷
- Staff 9: A_{MI}⁷, D⁷, G, D⁷, G, G⁷
- Staff 10: C, C^{#°}, G, E⁷, A_{MI}⁷, D⁷

A musical score for guitar, written on a single staff in G major (one sharp). The score consists of ten lines of music, each with a melodic line and a series of chords indicated above the staff. The chords are as follows:

- Line 1: G, D⁷, B², A_{MI}⁷, D⁷, B_{MI}⁷, E⁷
- Line 2: A_{MI}⁷, D⁷, G, G⁷, C, C[♯]^o
- Line 3: B_{MI}⁷, E⁷, A_{MI}⁷, D⁷, G
- Line 4: A_{MI}⁷, D⁷, B_{MI}⁷, E⁷, A_{MI}⁷, D⁷
- Line 5: G, G⁷, C, C[♯]^o, B_{MI}⁷, E⁷
- Line 6: A_{MI}⁷, D⁷, G, D_{MI}⁶/F, E⁷, A_{MI}⁷, D⁷
- Line 7: G, D_{MI}⁶/F, E⁷, A_{MI}⁷, D⁷, G, D_{MI}⁶/F, E⁷
- Line 8: A_{MI}⁷, D⁷, G, D_{MI}⁶/F, E⁷, A_{MI}⁷, D⁷
- Line 9: B_{MI}⁷, E⁷, (3 x's), A_{MI}⁷, D⁷, G

The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. A repeat sign is used at the end of the eighth line, and a final double bar line is at the end of the tenth line.

From the province of Salta in the northern part of Argentina, close to Bolivia, comes the style known as Zamba. The Zamba is a slow and romantic type of music in 6/8 (or 3/4) where the bass is primarily responsible for playing on beat 1 of each bar.

CD Three
TRACK #14

Zamba ♩. = 47

(Intro) (gtr.)



A E_{MI}^7 A_{MI}^7 D^7 G_{MA}^7

A_{MI}^7 D^7 G^6 A^7 G^6 B^7 E_{MI}^7

A_{MI}^7 D^7 G^6 A^7 G^6 B^7 C^7

$C^{\#o7}$ D $D^{\#o7}$ E_{MI}^7

B A_{MI}^7 D^7 G^6 A^7 G^6 B^7 E_{MI}^7

A_{MI}^7 D^7 G^6 A^7 G^6 B^7 E_{MI}^7

C/D D C/D D

The musical score consists of eight staves of music, each with a specific chord progression indicated above the staff. The chords are as follows:

- Staff 1: C/D , G^6 , A^7 , G^6 , B^7 , E_{MI}^7
- Staff 2: A_{MI}^7 , D^7 , G^6 , A^7 , G^6 , B^7 , C^7
- Staff 3: $C^{\#o7}$, D , $D^{\#o7}$, E_{MI}^7
- Staff 4: A_{MI}^7 , D^7 , G^6 , A^7 , G^6 , B^7 , E_{MI}^7
- Staff 5: A_{MI}^7 , D^7 , G^6 , A^7 , G^6 , B^7 , E_{MI}^7
- Staff 6: C/D , D , C/D , D
- Staff 7: C/D , G^6 , A^7 , G^6 , $B^7/F^{\#}$, E_{MI}^7
- Staff 8: A_{MI}^7 , D^7 , G^6 , A^7 , G^6 , B^7 , E_{MI}

From the province of Argentina known as Santiago del Estero comes the kind of music known as the Chacarera. It is played in a medium or fast tempo in 6/8 and the bass plays the bottom part of the rhythm played by the Bombo.

CD Three
TRACK #15

Chacarera ♩ = 168

(Intro) (3 x's) E⁷

(drs.)

A A^{mi}⁷ D^{mi}⁷ D⁷ D^{mi}⁷

E⁷ A^{mi}⁷ E⁷ A^{mi}⁷

A^{mi}⁷ C⁷ E⁷ A^{mi}⁷

D^{mi}⁷ D⁷ E⁷ A^{mi}⁷

A^{mi}⁷ E⁷ A^{mi}⁷ C⁷

E⁷ A^{mi}⁷

A^{mi}⁷ NC

D^{mi}⁷ F F[°]⁷ B^{mi}^{7(b5)} E⁷ A^{mi}⁷

(drs.) (drs. & gtr.) E⁷ A_{MI}⁷

A² A_{MI}⁷ D_{MI}⁷ D⁷ D_{MI}⁷

E⁷ A_{MI}⁷ E⁷ A_{MI}⁷

A_{MI}⁷ C⁷ E⁷ A_{MI}⁷

D_{MI}⁷ D⁷ E⁷ A_{MI}⁷

A_{MI}⁷ E⁷ A_{MI}⁷ C⁷

E⁷ A_{MI}⁷ B² A_{MI}⁷

A_{MI}⁷ N.C.

D_{MI}⁷ F F^{#o7} B_{MI}^{7(b5)} E⁷ A_{MI}⁷

From Peru, Oscar Stagnaro's home country, comes a type of music called the Lando. Originally from Chinchu, it is an old art form that re-appeared in the 1960s after the recording of El Toro Mata. It is very similar to Tondero and Resbalosa and is a sensual and romantic dance in 6/8. It is performed by a lead singer with a call and response format. It is usually played by an ensemble consisting of singers, acoustic guitars, bass, cajon, cajita and quijada.

CD Three
TRACK #16

Lando $\text{♩} = 76$

(Intro) G_{MI}^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 $A_{MI}^{7(b5)}$ D^7

A G_{MI}^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7

$D_{MI}^{7(b5)}$ G^7 C_{MI}^7 $B^b_{MI}^7$

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 B^b^7

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 C^7

$A_{MI}^{7(b5)}$ D^7 **A²** G_{MI}^7 $A_{MI}^{7(b5)}$ D^7

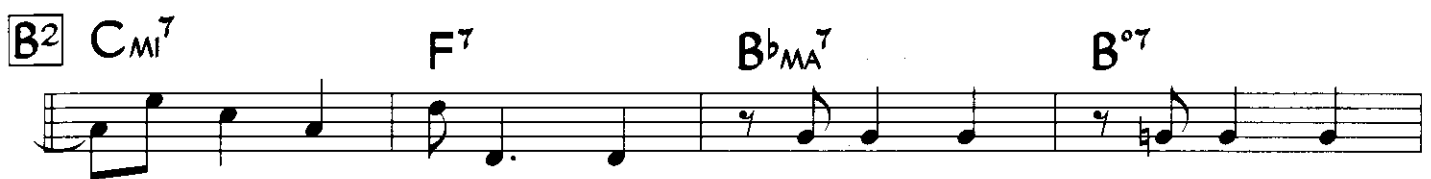
G_{MI}^7 $D_{MI}^{7(b5)}$ G^7

C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 B^b^7 $A_{MI}^{7(b5)}$ D^7



B (Vals) (♩ = prev. ♩)



A3 (Lando)



The musical score is written in bass clef and consists of 10 staves. The key signature is one flat (B-flat). The chords and their positions are as follows:

- Staff 1: $D_{MI}^{7(b5)}$, G^7 , C_{MI}^7 , $B^b_{MI}^7$
- Staff 2: $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7 , B^b^7
- Staff 3: $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7 , C^7
- Staff 4: $A_{MI}^{7(b5)}$, D^7 , $\boxed{C}$ G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7
- Staff 5: G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7
- Staff 6: G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7
- Staff 7: G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7
- Staff 8: G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7
- Staff 9: G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7
- Staff 10: G_{MI}^7 , $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7

Also from Peru comes our final South American piece, a happy groove called Festejo. This is an Afro-Peruvian rhythm originally from the Central Coast of Peru which has a large black population from the days of colonization. It is in 12/8 and uses a percussion instrument called the cajon. It is usually played by an ensemble consisting of vocals, guitar, cajon, quidada (donkey jaw), cajita and bass. Rescued from obscurity by Porfirio Vasquez at the end of the 1940s, the Festejo narrates the events of daily life.

CD Three
TRACK #17

Festejo ♩ = 183

(Intro) C^7_{sus}

1.

C^7_{sus} 2. C^7_{sus} Cajon fill

A G_{M}^7 C^7 F D^7 G_{M}^7 C^7

F D^7 G_{M}^7 C^7 F D^7

G_{M}^7 C^7 F **B** C^7 F

C^7 F B^b B° F/C D^7 G_{M}^7 C^7 F

C^7 F C^7 F B^b B° F/C D^7

Gm⁷ C⁷ F A² Gm⁷ C⁷ F D⁷
 Gm⁷ C⁷ F D⁷ Gm⁷ C⁷
 F D⁷ Gm⁷ C⁷ F
 B² C⁷ F C⁷ F B^b B[°] F/C D⁷
 Gm⁷ C⁷ F C⁷ F C⁷ F
 B^b B[°] F/C D⁷ Gm⁷ C⁷ F C⁷_{sus}
 C⁷_{sus}
 C⁷_{sus}
 C⁷_{sus} A³ Gm⁷ C⁷ F D⁷

Chords and notation for the first staff:

- Chords: G_{MI}^7 , C^7 , F , D^7 , G_{MI}^7 , C^7
- Notation: Bass clef, one flat key signature. Melody includes eighth and quarter notes, rests, and a sharp sign on a note.

Chords and notation for the second staff:

- Chords: F , D^7 , G_{MI}^7 , C^7 , F , D^7
- Notation: Treble clef. Melody includes eighth and quarter notes, rests.

Chords and notation for the third staff (marked **B3**):

- Chords: C^7 , F , C^7 , F , B^b , B° , F/C , D^7
- Notation: Treble clef. Melody includes eighth and quarter notes, rests.

Chords and notation for the fourth staff:

- Chords: G_{MI}^7 , C^7 , F , C^7 , F , C^7 , F
- Notation: Treble clef. Melody includes eighth and quarter notes, rests.

Chords and notation for the fifth staff:

- Chords: B^b , B° , F/C , D^7 , G_{MI}^7 , C^7 , F , B^b , B° , F/C , D^7
- Notation: Treble clef. Melody includes eighth and quarter notes, rests.

Chords and notation for the sixth staff:

- Chords: G_{MI}^7 , C^7 , F , B^b , B° , F/C , D^7 , G_{MI}^7 , C^7 , F
- Notation: Treble clef. Melody includes eighth and quarter notes, rests, and a sharp sign on a note.

SECTION FIVE - LATIN JAZZ BASS LINES

CHAPTER THIRTEEN - *Latin Jazz Bass Lines*

Latin music has influenced jazz greatly through the years and jazz players have developed their own way of playing or insinuating Latin rhythms in a jazz context. These are usually less strict and repetitive than traditional Latin bass lines. Jaco Pastorius, Eddie Gomez, Stanley Clarke and Ron Carter, to name but a few, have played some amazing music in this style.

What follows are some of the more memorable bass lines in the Latin jazz style, all in D minor. Read through them all first, then take one at a time (and variations on it) through any CD track you want, making adjustments for the type of chords involved, of course. There is no CD track for these lines.

1) D_{m11}

2)

3)

4)

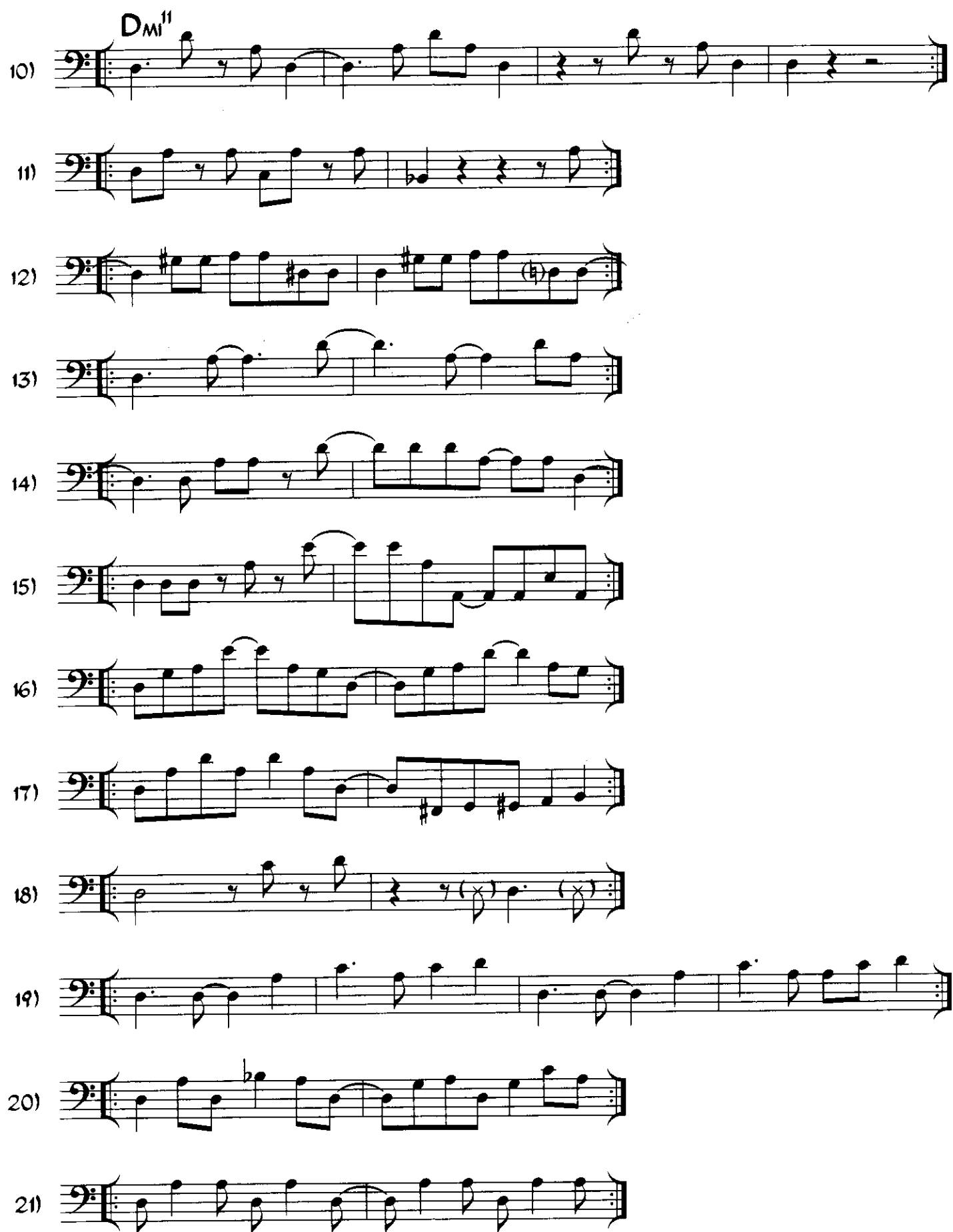
5)

6)

7)

8)

9)

- 10) D_{MI}^{11}
- 11)
- 12)
- 13)
- 14)
- 15)
- 16)
- 17)
- 18)
- 19)
- 20)
- 21)
- 

Here are some miscellaneous Latin jazz bass lines to add to your repertoire. There is no CD track for these lines.

(Samba) A_{MI}^7



B_{MI}^9 E_{SUS}^9 A_{MA}^7 D_{MA}^7



D^{13} A^{13}



C_{SUS}^7 $D_{MA}^7(\sharp 11)$



D_{SUS}^{13} F_{SUS}^{13}



B phrygian (add 3)



$D_{\sharp 9}^6$



(Fast Samba) D_{MI}^9 C_{MI}^9



C_{MI}^9 F^9



F B^b





Carlos Del Puerto

Photo by David Garten

To give you a state-of-the-art Latin jazz bass line to study, here Oscar is featured on the changes of Horace Silver's beautiful tune, "Nica's Dream". Notice how many of the rhythms we have studied earlier appear here. Even if you can't read Oscar's line up to tempo, use the track to make up your own bass lines in this style.

CD Three
TRACK #18

(Guaguancó Intro)

A $B^b_{MI}(MA7)$ $A^b_{MI}(MA7)$ $B^b_{MI}(MA7)$ $A^b_{MI}(MA7)$ D^b7 $A^b_{MI}7$ D^b7 $G^b_{MA}7$ B^6_9 $C_{MI}7(b5)$ $F7(alt)$ $B^b_{MI}(MA7)$ $B^b_{MI}(MA7)$ $A^b_{MI}(MA7)$ $B^b_{MI}(MA7)$ $A^b_{MI}7$ D^b7 $A^b_{MI}7$ D^b7 $G^b_{MA}7$ B^6_9 $C_{MI}7(b5)$ $F7(alt)$ $B^b_{MI}(MA7)$ **B** A^{b13}_{3SUS} A^{b13} D^b6_9/A^b $E_{MI}^9_3$ A^{13}

The musical score consists of ten staves of music. The notation includes various chords, triads, and melodic lines with triplets and slurs. The key signature is B-flat major (two flats). The score includes a variety of chord voicings and melodic patterns, with some sections marked with a box containing a letter (C or A2).

Chords and voicings shown include:

- $A^b_{13} \text{ sus}$
- $D^b_{6/9}$
- A^b
- $F^7(\text{alt})$
- C (boxed)
- $B^b_{MI}(\text{MA}^7)$
- $A^b_{MI}(\text{MA}^7)$
- $B^b_{MI}(\text{MA}^7)$
- $A^b_{MI}^7$
- D^b^7
- $G^b_{MA}^7$
- B^6_9
- $C_{MI}^7(\text{b}5)$
- $F^7(\text{alt})$
- $B^b_{MI}(\text{MA}^7)$
- A^2 (boxed)
- $B^b_{MI}(\text{MA}^7)$
- $A^b_{MI}(\text{MA}^7)$
- $B^b_{MI}(\text{MA}^7)$
- $A^b_{MI}^7$
- D^b^7
- $A^b_{MI}^7$
- D^b^7
- $G^b_{MA}^7$
- B^6_9
- $C_{MI}^7(\text{b}5)$
- $F^7(\text{alt})$
- $B^b_{MI}(\text{MA}^7)$
- $B^b_{MI}(\text{MA}^7)$
- $A^b_{MI}(\text{MA}^7)$
- $B^b_{MI}(\text{MA}^7)$
- $A^b_{MI}^7$
- D^b^7
- $A^b_{MI}^7$
- D^b^7
- $G^b_{MA}^7$
- B^6_9
- $C_{MI}^7(\text{b}5)$
- $F^7(\text{alt})$

The musical score is written in bass clef and consists of ten staves. The notation includes various chords and melodic lines with accidentals and ties. The chords are labeled as follows:

- Staff 1: $B^b_{MI}(MA^7)$, B^2 , A^{b13}_{SUS} , D^b6_9/A^b
- Staff 2: A^{b13}_{SUS} , A^{b13} , D^b6_9/A^b , E_{MI}^9 , A^{13}
- Staff 3: A^{b13}_{SUS} , D^b6_9/A^b , A^{b13}_{SUS}
- Staff 4: A^{b13} , D^b6_9/A^b , $F^7(alt)$, C^2 , $B^b_{MI}(MA^7)$
- Staff 5: $A^b_{MI}(MA^7)$, $B^b_{MI}(MA^7)$, $A^b_{MI}^7$
- Staff 6: D^b7 , $A^b_{MI}^7$, D^b7 , $G^b_{MA}^7$, B^6_9
- Staff 7: $C_{MI}^7(+5)$, $F^7(alt)$, $B^b_{MI}(MA^7)$, $A^b_{MI}^7$, D^b7 , D , G^b
- Staff 8: F^7 , B^b_{MI} , $A^b_{MI}^7$, D^b7 , G^b , F^7
- Staff 9: B^b_{MI} , $A^b_{MI}^7$, D^b7 , G^b , F^7 , B^b_{MI}
- Staff 10: $A^b_{MI}^7$, D^b7 , G^b , F^7 , B^b_{MI} , $A^b_{MI}^7$, D^b7
- Staff 11: G^b , F^7 , B^b_{MI} , $A^b_{MI}^7$, D^b7 , G^b

F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷
 B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI}
 A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷
 G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b
 F⁷ B^b_{MI} A^b_{MI}⁷ G^b F⁷
 B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI}
 A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷
 G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b
 F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷
 B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI}
 gradual fade...
 A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷
 G^b F⁷ (B^b_{MI})

APPENDIX I - RECORDED BASS LINES

PEDRO PEREZ' bass line on "LA RUMBA ESTA BUENA" from Descarga Boricua's CD "Esta Si Va!"

(Intro) (as is) (C_{MI}^{6/4})

(w/ horns/pn.)

D^{7(alt.)} G^{7(alt.)}

C_{MI}⁹ G octaves

A C_{MI}⁹ B^{b13} A^{b13} G¹³

(Tumbao)

A^{b13} G¹³ D_{MI}^{7(b5)} G^{7(b9)} C_{MI}⁹

A^{b13} G¹³ F¹³ 1. 2.

B F_{MI}⁹ B^{b9(b5)} E^{6/4} E^{b6/4} A^{b13} D_{MI}^{7(b5)}

(w/ ens.) (Tumbao)

G^{7(b9)} D_{MI}^{7(b5)} G^{7(b9)} C_{MI}⁹ A^{b13} G^{7(#5)} C_{MI}⁹

C B^{b9}_{sus} E^{bMA}⁹

D⁷ A^{b7} G⁷

D F_{MI}^9 $B_{b9(b5)}$ $E_{6/8}$ $E_{b6/8}$ A_{b13}

(w/ ens.)

$D_{MI}^{7(b5)}$ $G^{7(b9)}$ $D_{MI}^{7(b5)}$ G^7 C_{MI}^9

(Tumbao)

F_{MI}^9 $B_{b9(b5)}$ $E_{6/8}$ $E_{b6/8}$ A_{b13}

(w/ ens.)

$D_{MI}^{7(b5)}$ $G^{7(b9)}$ $G^{7(\#5)}$ C_{MI}^9

(Tumbao)

E C_{MI}^9 A_{MI}^9 $F_{\#MI}^9$ $B_{7(b5)}$

B_{b9}^{sus} A_{b9}^{sus} G_{b9}^{sus} $C_{6/8}^{(\#11)}$ $D_{7(\#5)}$ $G^{7(\#5)}$ C_{MI}^9 G octaves

(w/ ens.)

(Solos) (w/ coro)

F C_{MI} G^7 C_{MI}

(Tumbao)

A_{MI}^7 D^7 A_{bMI}^7 D_{b9} G^7 C_{MI}

C_{MI} G^7 C_{MI}

A_{MI}^7 D^7 A_{bMI}^7 D_{b9} G^7

CMI G7 CMI
 AMI7 D7 AbMI7 Db9 G7 CMI
 CMI G7 CMI
 AMI7 D7 AbMI7 Db9 G7(#5) CMI9
 [G] NC. G13 FMA9 EbMA9 FMA9 G13 NC. (ens.) G13 FMA9 EbMA9 F6/9 Eb
 NC. (w/ ens.) G13 FMA9 EbMA9 FMA9 EbMA9
 [H] G13 F13sus F13 G13 F13 F13sus
 F13 D7(#9) G13 CMI9 G oct. CMI9
 [I] CMI9 (w/ ens.) G7(#9) D CMI
 (Tumbao)

The musical score consists of five staves. The first four staves are for a string ensemble, and the fifth staff is for horns. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various chords and melodic lines.

Staff 1 (Bass): Chords: C_{MI} , $G^{7(b9)}_D$, C_{MI} .

Staff 2 (Violins I): Chords: C_{MI} , $G^{7(b9)}_D$, C_{MI} .

Staff 3 (Violins II): Chords: C_{MI} , $G^{7(b9)}_D$, C_{MI} .

Staff 4 (Violas): Chords: C_{MI} , $G^{7(b9)}_D$, C_{MI} .

Staff 5 (Horns): Chords: C_{MI} , $G^{7(b9)}_D$, C_{MI}^6 .

Section J: Chords: A_{MI}^7 , D^7 , $A^b_{MI}^7$, D^b9 , G^7 , C_{MI}^9 .

Section K: Chords: C_{MI} , $G^{7(b9)}_D$, $G^{7(b9)}$, C_{MI} .

Section L: Chords: A_{MI}^7 , D^7 , $A^b_{MI}^7$, D^b9 , $G^{7(b9)}$, C_{MI} .

Musical score for a horn section, featuring multiple staves with notes, rests, and chord symbols. The key signature has two flats (Bb and Eb).

Chord Symbols: C_{MI}, G^{7(b9)}/D, D⁷, A^bM₇, D^{b9}, G^{7(b9)}.

Section Markers:

- (Horns)** L
- M** (Tres solo)

Rehearsal Markers: 3 x's

(Vocal solo)

N

Musical score for a vocal solo section, measures 1-12. The key signature has two flats (B-flat and E-flat). The notation is on a single staff. Chord symbols are placed above the staff: C_{MI}, G^{7(b9)}/D, C_{MI}, A_{MI}⁷, D⁷, A^b_{MI}⁷, D^{b7}, G^{7(b9)}, C_{MI}, C_{MI}, G^{7(b9)}/D, C_{MI}, A_{MI}⁷, D⁷, A^b_{MI}⁷, D^{b9}, G^{7(b9)}, C_{MI}.

O

(C_{MI}^{6/9})

Musical score for an ensemble section, measures 13-15. The notation is on a single staff. Chord symbols are placed above the staff: (C_{MI}^{6/9}), (w/ ens.), D^{7(#9)}, G^{13(b9)}, C_{MI}⁹, G octaves, C_{MI}⁹. The dynamic marking *ff* is at the end.

ANDY GONZALEZ' bass line on "LITTLE SUNFLOWER" from Manny Oquendo & Libre's CD
"Ritmo, Sonido y Estilo"

(Intro) D_{MI}^7 (Solo, as is)

D_{MI}^7 (add pn./dr. 2nd x)

A D_{MI}^7

B $E^b_{MA}^9$

D_{MA}^7

(Trb. solo)

D_{MI}^9

$E^b_{MA}^9$

This musical score page contains two solo sections for Flute and Trumpet, each with piano accompaniment. The Flute solo is in the upper system, and the Trumpet solo is in the lower system. Both solos are in 2/4 time and feature a key signature of one flat (B-flat).

Flute Solo (Fl. solo): The solo begins with a D_{MA}^7 chord. The melody consists of eighth and quarter notes, with a first ending (1.) and a second ending (2.). The piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand, with a first ending (1.) and a second ending (2.).

Trumpet Solo (Trp. solo): The solo begins with a D_{MI}^9 chord. The melody consists of eighth and quarter notes, with a first ending (1.) and a second ending (2.). The piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand, with a first ending (1.) and a second ending (2.).

Chords and Harmonization: The piano accompaniment includes chords such as D_{MA}^7 , D_{MI}^9 , and $E^b_{MA}^9$. The Flute solo is in the key of B-flat major, and the Trumpet solo is in the key of B-flat major.

Chords: D_{MI}^9 , $E^b_{MA}^9$, D_{MA}^9 , $E^b_{MA}^9$, D_{MA}^9 , D_{MI}^9 , $E^b_{MA}^9$, D_{MA}^7 .

(Conch solo)

(14 x's)

1. 2.

Detailed description: The musical score is written on ten staves. The first staff begins with a D_{MI}^9 chord and a series of eighth and sixteenth notes. The second and third staves continue this melodic line. The fourth staff introduces a $E^b_{MA}^9$ chord and features a key signature change to one flat. The fifth and sixth staves continue the melody with $E^b_{MA}^9$ and D_{MA}^9 chords. The seventh staff is marked '(Conch solo)' and D_{MI}^9 , showing a more rhythmic pattern with some notes in parentheses. The eighth staff continues this pattern. The ninth staff features a $E^b_{MA}^9$ chord and a repeat sign with '(14 x's)'. The tenth staff has a D_{MA}^7 chord and a first/second ending structure.

(Ens.) D_{MI}^9

1. 2. 2. 1. 2.

$E^b_{MA}^9$

D_{MA}^7

2. $E^b_{MA}^7$

D_{MA}^9

D_{MA}^9 (Vamp out)

11 staves of musical notation, including chords and melodic lines.

OSCAR STAGNARO'S bass line on "SIN SABER PORQUE" from Victor Mendoza's CD, "This Is Why"

Jazz Mambo ♩ = 120

(Intro)

(w/ pn.)

1. NC.

2.

tutti

(sample)

A

Chords and notes are written on the staff, including various jazz chords and melodic lines.

G MA^9 $\text{F}^\#_{\text{MI}} 7(\flat 5)$ $\text{F}^\#_{\text{B}}$ $\text{C}^{13}_{\text{SUS}}$ $\text{B}^{\flat 13}_{\text{SUS}}$ **6**

(Güiro) (♩ = prev. ♩)

B $\text{B}^{\flat 13}_{\text{SUS}}$ $\text{F}^\#_{\text{B}}$ $\text{B}^{\flat 13}_{\text{SUS}}$ $\text{F}^\#_{\text{B}}$ $\text{A} 7(\flat 9)$

D_{MI}^9 $\text{F}^\#_{\text{MI}} 7(\flat 5)$ $\text{B} 7(\flat 9)$

C $\text{A}^{\flat}_{\text{MI}}^9$ $\text{D}^{\flat 13}(\flat 9)$ $\text{B}^{\flat}_{\text{MI}}^9$ $\text{E}^{\flat} 7(\flat 9)$ $\text{D} 7(\flat 9)$ $\text{G} 7(\flat 5)$ $\text{G} 7(\flat 9)$

F_{MA}^9 **N.C.** (♩ = prev. ♩) C_{MI}^7

tutti

D C_{MI}^7 $\text{G}^{\flat 6}_9$ $\text{A}^{\flat 6}_9$ C^7_{SUS} C_{MI}^7 (w/ pn.)

$\text{G}^{\flat 6}_9$ $\text{A}^{\flat 6}_9$ $\text{G} 7(\flat 9)$ 1.3. $\text{A}^{\flat 6}_9$ 4. $\text{B}_{\text{MI}} 7(\flat 5)$ $\text{B}^{\flat} 7(\flat 9)$ $\text{E}^{\flat}_{\text{MA}}^9$

(Vibes solo)

E $E^b_{MA}{}^9$ A^{b13} $D^b_{MI}{}^9$ $G^{b7(\#9)}$

$B_{MI}{}^9$ E^9_{SUS} B^{b9}_{SUS}

$A_{MI}{}^9$ D^{13}_{SUS} E^b/D^b

D/C G/B $F_{MI}{}^9$ $B^{b7(\#9)}$

$E^b_{MA}{}^9$ A^{b13} $D^b_{MI}{}^9$ $G^{b7(\#9)}$

$B_{MI}{}^9$ E^9_{SUS} B^{b9}_{SUS}

$A_{MI}{}^9$ D^{13}_{SUS} $D^{7(\#9)}$

$G_{MA}{}^9$ $F^{\#}_{MI}{}^{7(b5)}$ $B_{MA}{}^9$ B^{b9}_{SUS}

F B^{b9}_{SUS}

B^{b9}_{SUS} $A^{7(\#9)}$

(Vibes solo continued)

Staff 1: D_{MI}^9 F^9_{SUS}
Staff 2: D_{MI}^9 $F^{\#}_{MI} 7(\flat 5)$ $B 7(\sharp 9)$
Staff 3: G $A^{\flat}_{MI} 9$ $D^{\flat 13}(\flat 9)$
Staff 4: $B^{\flat}_{MI} 9$ $E^{\flat} 7(\sharp 9)$
Staff 5: $D 7(\sharp 9)$ $G 7(\flat 9)$
Staff 6: $F_{MA} 9$ $B_{MI} 7(\flat 5)$ $B^{\flat 13}(\flat 5)$ $E^{\flat}_{MA} 9$
Staff 7: (Sax solo) E^2 $E^{\flat}_{MA} 9$ $A^{\flat 13}$ $D^{\flat}_{MI} 9$ $G^{\flat} 7(\sharp 9)$
Staff 8: $B_{MI} 9$ E^9_{SUS} $B^{\flat 9}_{SUS}$
Staff 9: $A_{MI} 9$ D^{13}_{SUS} $E^{\flat}/D^{\flat}$
Staff 10: D/C G/B $F_{MI} 9$ $B^{\flat} 7(\flat 9)$

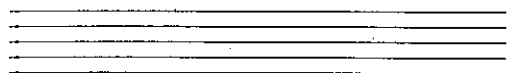
(Sax solo continued)

$E^b_{MA}{}^9$ A^{b13} $D^b_{MI}{}^9$ $G^{b7(\#9)}$
 $B_{MI}{}^9$ E^9_{sus} B^{b9}_{sus}
 $A_{MI}{}^9$ D^{13}_{sus} $(D^{7(\#9)}_{\#5})$ A^{b13}
 $G_{MA}{}^9$ $F^{\#}_{MI}{}^{7(b5)}$ $B_{MA}{}^9$
F² B^{b9}_{sus}
 B^{b9}_{sus} $A^{7(b9)}_{\#5}$
 $D_{MI}{}^9$ F^9_{sus}
 $D_{MI}{}^9$ $F^{\#}_{MI}{}^{7(b5)}$ $B^{7(\#9)}_{\#5}$
G² $A^{b}_{MI}{}^9$ $D^{b13(b9)}$
 $B^{b}_{MI}{}^9$ $E^{b7(\#9)}$

(Sax solo continued)



Two staves of musical notation in 4/4 time. The key signature has two flats (B-flat and E-flat). The first staff begins with a **D⁷(#9)** chord and contains a melodic line with eighth and quarter notes. The second staff begins with an **F_{MA}⁹** chord and continues the melodic line, ending with a **B_{MI}^{7(b5)}**, **B^b13(b5)**, and **E_{MA}⁹** chord progression.

E³ (Piano solo)

ANDY GONZALEZ' bass line on "RAINSVILLE" from Don Grolnick's CD "Medianoche"
 (bass line on solos only, not melody)

Cha-Cha-Chá ♩ = 128

(Ten. solo) B^b13 E^b13

B^b13 C_{MI}^9 $F^{7(+9)}$

B^b13 B^b13

E^b13 B^b13 $(\cdot)$

C_{MI}^9 $F^{7(+9)}$ B^b13 B^b13

E^b13

B^b13 C_{MI}^9 $F^{7(+9)}$ B^b13

B^b13

E^b13 B^b13 C_{MI}^7

$F^{7(+9)}$ B^b13 (F^7) B^b13 (Piano solo)

E_b^{13} B_b^{13}
 (G^7) C_{Mi}^7 $F^{7(\#9)}$ B_b^{13}
 B_b^{13} E_b^{13}
 B_b^{13} C_{Mi}^7 $F^{7(\#9)}$
 B_b^{13} (F^7) B_b^{13}
 E_b^{13} B_b^{13}
 C_{Mi}^7 $F^{7(\#9)}$ B_b^{13} (F^7)

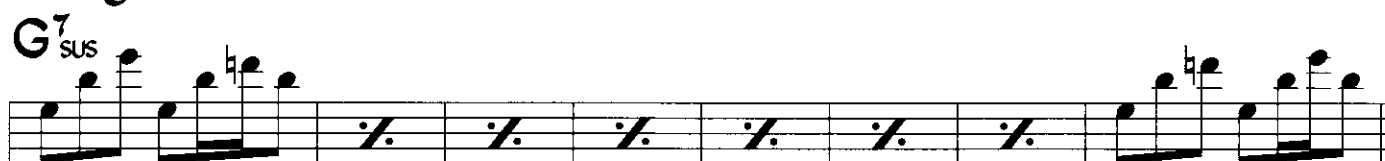
(Head)

$A_b_{MA}^7$ B_b

ANDY GONZALEZ' bass line on "WATER BABIES" from Don Grolnick's CD, "Medianoche"

Güiro

(Intro) G^7_{SUS} (pn./perc.)



B G^7_{SUS}



C $F/F\#$ A/F $B\flat^{13}_{SUS}$ $F/F\#$ A/F $B\flat^{13}_{SUS}$

D G^7_{SUS}

$G^{13}(\sharp 11)_{\flat 9}$ (G dim. scale) C_{MI}^9

F_{MI}^9 $E\flat_{MA}^7(\sharp 11)$

$G/A\flat$ $D_{MI}^7(\flat 5)$

(Tenor solo) (1 chorus)

G^7_{SUS}

$G^{13}(\sharp 11)_{\flat 9}$ C_{MI}^9

F_{MI}^9 $E\flat_{MA}^7(\sharp 11)$

$G/A\flat$ $D_{MI}^7(\flat 5)$

The musical score is organized into two systems, each containing five staves. The notation is as follows:

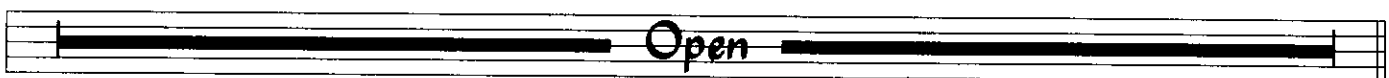
- Staff 1 (System 1):** Chord G^7_{SUS} in the key of G major. The melody consists of a continuous eighth-note pattern.
- Staff 2 (System 1):** Chord $G^{13}_{(\sharp 11)}$ (with a flat on the 9th) and C_{MI}^9 . The melody continues with eighth notes, including a flat on the 9th.
- Staff 3 (System 1):** Chord F_{MI}^9 and $E^b_{\text{MA}}^{7(\sharp 11)}$. The melody continues with eighth notes, including a flat on the 9th.
- Staff 4 (System 1):** Chord G/A^b and $D_{\text{MI}}^{7(\flat 5)}$. The melody continues with eighth notes, including a flat on the 9th.
- Staff 5 (System 1):** Chord $F/F^{\sharp}$, A/F , $B^b_{13}_{\text{SUS}}$, $F/F^{\sharp}$, A/F , and $B^b_{13}_{\text{SUS}}$. The melody continues with eighth notes, including a flat on the 9th.
- Staff 1 (System 2):** Chord G^7_{SUS} . The melody consists of a continuous eighth-note pattern.
- Staff 2 (System 2):** Chord $G^{13}_{(\sharp 11)}$ (with a flat on the 9th) and C_{MI}^9 . The melody continues with eighth notes, including a flat on the 9th.
- Staff 3 (System 2):** Chord F_{MI}^9 and $E^b_{\text{MA}}^{7(\sharp 11)}$. The melody continues with eighth notes, including a flat on the 9th.
- Staff 4 (System 2):** Chord G/A^b and $D_{\text{MI}}^{7(\flat 5)}$. The melody continues with eighth notes, including a flat on the 9th.
- Staff 5 (System 2):** Chord G/A^b and $D_{\text{MI}}^{7(\flat 5)}$. The melody continues with eighth notes, including a flat on the 9th.

(Vibes solo) (1 chorus)

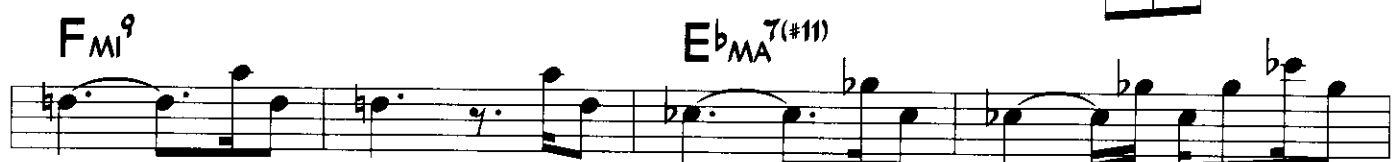
Musical score for Vibes solo (1 chorus). The score is written in bass clef with a key signature of one sharp (F#). It consists of two systems of six staves each. The first system includes the following chord changes: G^7_{sus} , $G^{13}(\sharp 11)_{\flat 9}$, C_{MI}^9 , F_{MI}^9 , $E^{\flat}_{\text{MA}} 7(\sharp 11)$, and $D_{\text{MI}} 7(\flat 5)$. The second system includes: G^7_{sus} , $G^{13}(\sharp 11)_{\flat 9}$, C_{MI}^9 , F_{MI}^9 , $E^{\flat}_{\text{MA}} 7(\sharp 11)$, and $D_{\text{MI}} 7(\flat 5)$. The final line of the score shows a sequence of chords: $F/F^{\sharp}$, A/F , $B^{\flat 13}_{\text{sus}}$, $F/F^{\sharp}$, A/F , and $B^{\flat 13}_{\text{sus}}$. The notation includes various musical symbols such as notes, rests, and accidentals.



(Perc. solo)
G Pedal



(Out chorus)



APPENDIX II - Oscar Stagnaro Discography

United Nations Orchestra	"Live at MCG In Pittsburg"
	"A Night In Englewood" (Messidor Records) with Slide Hampton
Paquito D'Rivera	"100 Years Of Latin Love Songs" (Heads Up Records)
	"Live At The Blue Note" (Half Note Records)
	"The Music Of Paquito D'Rivera" (Jamey Aebersold Play-Along, #75)
Dave Valentin	"Musical Portraits" (GRP Records)
Los Hijos del Sol	"Los Hijos del Sol" (Sono Sur Records) with Wayne Shorter and Ernie Watts
Charlie Sepulveda	"Algo Nuestro" (Antilles Records) with David Sanchez
The Caribbean Jazz Project	"Island Stories" (Heads Up Records)
	"The Caribbean Jazz Project" (Heads Up Records)
Dan Moretti	"Brasilia" (Brownstone Records)
	"Saxual" (Brownstone Records)
Richie Zellon	"Cafe Con Leche" (Songosaurus Records)
	"The Nazca Lines" (Songosaurus Records) with George Garzone
	"Metal Caribe" (Songosaurus Records) with Dave Liebman
Victor Mendoza	"If Only You Knew" (RAM Records) with Danilo Perez
	"This Is Why" (RAM Records)
Juan Pablo Torres	"Trombone Man" (RMM-Sony Records)
Andy Narell	"Fire In The Engine Room" (Heads Up Records)
Aquiles Baez	"Taratara"
Wayne Naus	"Heart And Fire"
Patricia Saravia	"Rhythm Of The Saints" (Songosaurus Records)
Oscar Feldman	"The Angel" (Songosaurus Records) with Gato Barbieri & Claudio Roditi
Oscar Stagnaro	"Mariella's Dream" (Songosaurus Records)

The Latin Bass Book: A Practical Guide

by Oscar Stagnaro

(bassist with Paquito D'Rivera and Professor at Berklee College of Music)

and Chuck Sher

(author of "The Improvisor's Bass Method")

Contributing Editor – Dave Belove

(bassist with Rebeca Mauleón's "Round Trip", "The Machete Ensemble", etc.)

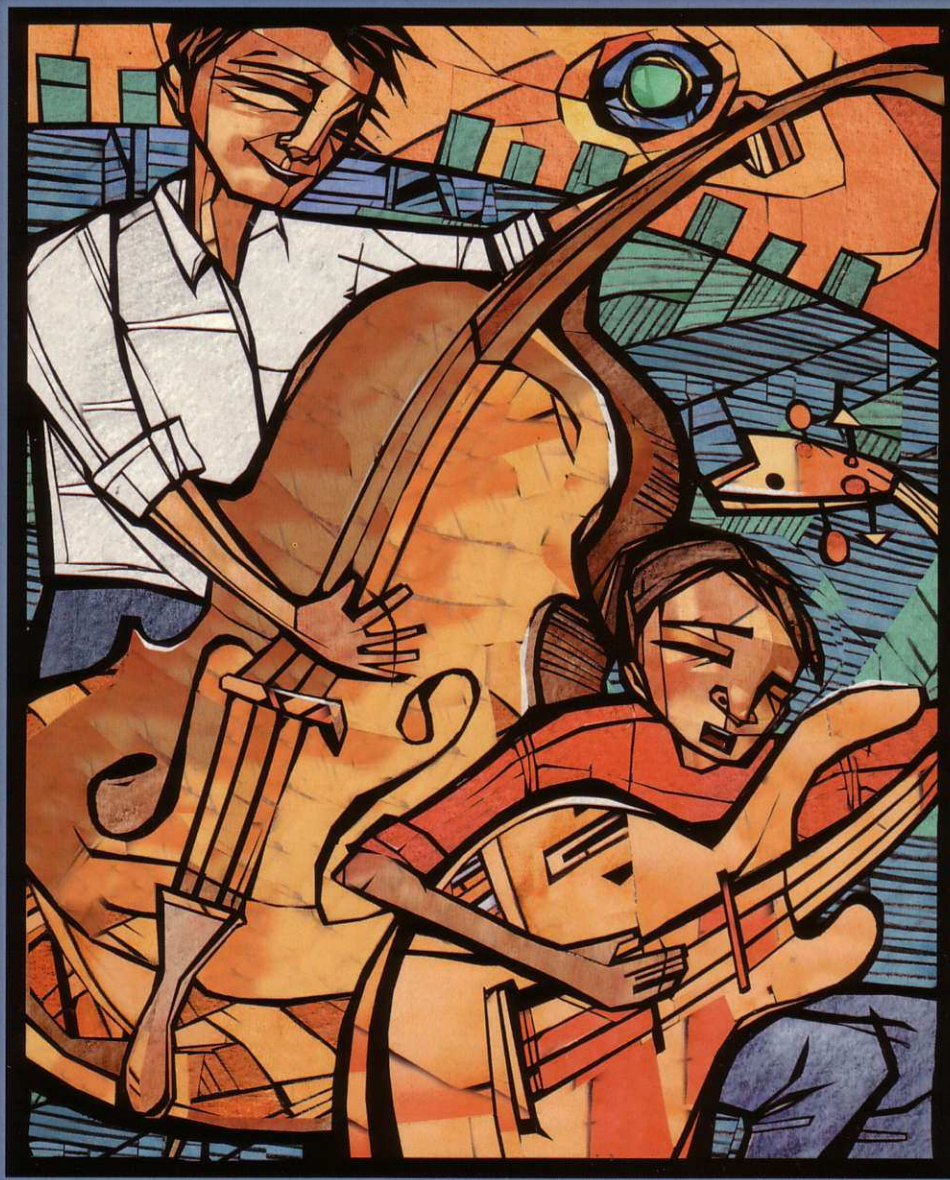
Includes 3 Play-Along CDs, featuring

Oscar Stagnaro - bass
Rebeca Mauleón - keyboards, vocals
Orestes Vilató - percussion, vocals
Edgardo Cambón - percussion, vocals
Carlos Caro - percussion, vocals
Mark Walker - drums
Dario Eskenazi - keyboards
and more.

Editor - Chuck Sher
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The **Latin Bass Book** *a practical guide*



by **Oscar Stagnaro**
Professor at Berklee College &
Bassist with Paquito D'Rivera
& **Chuck Sher**

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Notes About the Enclosed Play-Along CDs

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The accompanying CDs to "The Latin Bass Book" were designed to provide:

- a) audio illustrations of how each exercise should be played, and also
- b) years of professional-level play-along accompaniment.

How To Best Utilize These CDs - Please read!

1) Go through each exercise and listen to how the bass part fits in with the rest of the rhythm section while you watch the transcription go by.

2) Then try playing what is written yourself until you sound pretty much like the bass on the CD.

3) You can then turn off the bass channel and play along with the rhythm track yourself, improvising your own lines based on the material presented in that exercise—especially any rhythms written out at the end of the transcription of Oscar's bass line.

4) After you've gone through the whole book in this way, you can then use the CDs to practice anything you want, not just the initial rhythms suggested for that track.

We hope you will find these CDs invaluable in giving you professional Latin rhythm sections to play along with. Enjoy!

PERSONNEL:

Afro-Cuban Exercises

CD One - All tracks; CD Two - Tracks 1-15; CD Three - Tracks 8 & 18

Oscar Stagnaro - bass

Rebeca Mauleón - keyboards, vocals

Orestes Vilató - percussion, vocals

Edgardo Cambón - percussion, vocals

Carlos Caro - percussion, vocals

Recorded and mixed by Oscar Autie at O Studios, El Cerrito, CA

Brazilian and Caribbean Exercises

CD Two - Tracks 16-23; CD Three - Tracks 1-7

Oscar Stagnaro - bass

Dario Eskenazi - keyboards

Attila Nagy - keyboards (Track 7 only)

Mark Walker - drums

Pernell Sarturnino - percussion

Recorded at Alleycat Studio by John Lee, South Orange, NJ.

Mixed at ArtDrums Studio by Alberto Netto, Arlington, MA

South American Exercises

CD Three - Tracks 9-17

Oscar Stagnaro - bass

Aquiles Baez - Venezuelan cuatro (Tracks 9-13) and guitar (Tracks 16-17)

Omar Ledezma - congas and percussion (Tracks 9-13)

Franco Pinna - drums (Tracks 14-15)

Julio Santillan - guitar (Tracks 14-15)

Martin Zarzar - cajon (Tracks 16-17)

Jorge Perez Albela - hand claps (Tracks 6-17)

DPelot - quijada, guiro & bells (Tracks 16-17)

Recorded and Mixed at ArtDrums Studio by Alberto Netto, Arlington, MA

All CDs mastered by "The Master", Fred Catero, at Catero Productions, San Carlos, CA

Editor's Foreword

The role of the bass in Latin music is primarily to hold down the rhythmic and harmonic foundation of the tune. To the casual listener there is certainly a lot of repetition in most Latin bass lines. But if you listen closely you'll usually find a myriad of subtle variations that give the music an extra kick without destroying the underlying groove. This book will show you how that is done.

"The Latin Bass Book" contains the most comprehensive study ever published of the main Afro-Cuban and Brazilian styles of bass playing, as well as shorter sections on other Caribbean and Latin American styles and also Latin jazz bass playing.

If you go through the book and faithfully follow the written instructions, you will be in possession of all the information you need to fulfill your function in a Latin or Latin jazz rhythm section. This is a practical guide for the motivated student to learn how to play in various Latin idioms, not an historical accounting of how these idioms developed. For that, please see Sher Music Co.'s "The True Cuban Bass" by Carlos Del Puerto and Silvio Vergara, an invaluable document.

Much thanks goes to Attila Nagy for designing the cover, as well as his informative contribution to the reggae section of the book; Michelle White for the beautiful cover art work; Larry Dunlap and Rebeca Mauleón for their world-class transcriptions; all the wonderful rhythm section players on the CDs; Dave Belove for contributing Chapter Four, on the bass' relation to clave; Chuck Gee for the easy-to-read music manuscript; Fred Catero for a masterful mastering job; the talented photographers who contributed to this book; Andy Gonzalez and Pedro Perez who allowed us to include transcriptions of some of their recorded bass lines; and lastly Oscar Stagnaro, who makes this book come alive with such grace and soul.

As the world gets closer together, having a working knowledge of Latin bass playing will increasingly be a prerequisite for any professional, improvising bassist. This book is designed to help you learn to play this passionate and beautiful music. Enjoy the ride! - **Chuck Sher**

About Oscar Stagnaro

Bassist Oscar Stagnaro, originally from Peru, studied at the Conservatory of Music in Lima, Peru and worked extensively doing studio work and live performances with many international artists and local bands before moving to the USA in 1979. Since then he has been a very active performer and one of the most versatile bass players on the East Coast. His mastery of different styles including jazz, fusion, Latin jazz, Brazilian jazz and South American music has helped him to travel the world performing with the very best Latin jazz artists.

Mr. Stagnaro has been an Associate Professor at Berklee College of Music since 1988, where he teaches private lessons, workshops and ensembles, and has represented Berklee at the IAJE Conventions since 1997. He is an active clinician and has given clinics on bass playing in Peru, Puerto Rico, Costa Rica, Venezuela, Germany, Spain and the USA.

Mr. Stagnaro has recorded with Paquito D'Rivera, the United Nations Orchestra, Dave Valentin, Charlie Sepulveda, The Caribbean Jazz Project and many others (see Discography on page 262.) He has also played with Chucho Valdés, Michel Camilo, Dave Liebman, Ray Barretto, Mark Murphy, Tom Harrell, Leny Andrade, Claudio Roditi, Danilo Perez, Tiger Okashi, Bob Moses, Bob Mintzer, Steve Kuhn, Nestor Torres and many others. His first CD under his own name, "Mariella's Dream", is on the Songosaurus label and features Paquito D'Rivera, Dave Samuels, Ed Simon, Alex Acuña and Ramón Stagnaro.

Mr. Stagnaro endorses Etifani speakers, Fender strings and Guild and Warwick basses.

A Note From Oscar

This work is dedicated to my Father, Rogelio, for his love and dedication; my wife Teresa for her love, comprehension, inspiration and huge patience; my children Paulo and Mariella who help me to find the meaning of life; to my brother Ramon, my first bass teacher; and to my best friend Pocho Purizaga. Thanks also to Paquito D'Rivera, Danilo Perez, the Pelots, my Boss at Berklee, Rich Appleman, Pedro Aiscorbe, Carlos Hayre, Aquiles Baez, Los Changos, Sal Cuevas, Alon Yavnai, Dave Valentin, Brenda Feliciano, Alberto Netto, Alain Malett, Lincoln Goines, Milton Cardona, Andy Narell, Dave Samuels, Victor Mendoza, Coc Salazar, Pancho Saenz and all my friends and colleagues whom I have learned from and share the universal language of music.

CD One

CD Two and CD Three are on the inside back cover.

SOSTANDO IL BALANCE
SI PUÒ ESCLUDERE IL BASS O
IL PIANO

CD One TRACK #1

Tuning Notes.

Note 1: To make the bass louder or softer (or to eliminate it altogether for play-along purposes), please use the Balance control on your stereo.

Note 2: The Sher Music publication "Muy Caliente!" uses selected tracks from the CDs in this book, so if you own "The Latin Bass Book" there is no need to buy "Muy Caliente!". If you already own "Muy Caliente!", you will be happy to find that this book contains transcriptions of every note Oscar Stagnaro plays there, plus lots more.